

# vogue

INCORPORATING VANITY FAIR



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PARIS OPENINGS II • MARCH 15, 1938 • PRICE 35 CENTS



National Gallery, overlooking  
Trafalgar Square, London

Glamour from a royal metropolis in its smartest era . . . brought by Yardley to lend its arresting glory to your own brilliant affairs in this heralded perfume, "BOND STREET." The darling of all our gay young patrons here and abroad. \$2.50 to \$13.50, in original packages only; also with compacts and lipsticks, amusingly designed to match its rococo magnificence, at \$3.50 and \$1.50 respectively.



BY APPOINTMENT  
TO HER MAJESTY  
QUEEN MARY

*Yardley's Bond Street*  
THE PERFUME OF ROYAL LONDON



# DELMAN



*designs in kid*

*his sensational hit, the turban of the foot \$22<sup>75</sup>*

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*his thinnest, most pliant oxford \$18<sup>75</sup>*

---



*his glove - smooth suit pump \$18<sup>75</sup>*

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*his opera that fits like the paper on the wall \$15<sup>75</sup>*

---

all these hand-mades in the new Delman shoe shades:  
a soft Parma violet, spring brown, polished black, gloss navy,  
and the new thriller — pigeon-blood red!

ON THE PLAZA • NEW YORK  
**BERGDORF  
GOODMAN**  
5TH AVENUE AT 58TH STREET



*Silver Hoarded over Thirty Generations... to Give You*

# Thrilling Loveliness



COURTESY, BLUMS VOGUE • CHICAGO

## FROMM



*Bright with Silver* PEDIGREED FOXES

THIS YEAR, of all years, have a Fromm *bright-with-silver* fox. Scientifically bred over many generations, the *thirtieth* generation is breathtaking in its dazzling wealth of silver. The skins are large and deep in soft, silky fur... with a perfectly marked cross. The strange and lovely flattery for which Fromm Foxes are famous, is even more pronounced. When you buy your Fromm Fox... whether it trims a suit or makes a scarf... be sure to ask for its medallion. This medallion bears the same number as the one stamped on the leather side of the pelt along with the Fromm trademark... and it is exchanged for your fox's pedigree certificate, when you mail it to Fromm Bros., Inc., Hamburg, Wisconsin.





## Bonwit Teller

FIFTH AVE. AT FIFTY-SIXTH ST., N. Y.

**Molyneux the marvelous.** Just such a wearable, lovable, ladylike suit as made this great English master's collection the talk of the recent Paris Openings. Separate skirt, new jumper jacket and rever cape in black or navy wool crepe with this Spring's most important print, the polka-dot. Or in string color Porosa with brown and white polka-dots. Sizes 12 to 20, 85.00 Suit Salon, Fifth Floor. Copy of Suzy hat, 20.00 Glacé calf bag, import copy, 18.75 Main Floor







*This Spring*  
**DOVEDOWN**  
*Brings you*  
*Evening Sheer for Daytime Wear*

**L**OVELY, sheer hosiery for smart daytime wear—that is what every woman dreamed of—and so few could afford.

But never again need you sacrifice beauty of line and alluring transparency for wearability. Under the Dovedown method master craftsmen have now achieved gossamer sheerness with amazing wearing quality. Yet Dovedowns cost no more than ordinary full-fashioned hosiery.

Flattering to the loveliest of legs, Dovedowns wear and wear and wear. See them in the exciting new spring colors and extra dull finish that will lend so much charm to your spring costumes. A pair or so will convince you that here at last is the hosiery you've always wanted—and now can afford to wear.

Ask for Dovedowns at leading Department Stores and smart Specialty Shops.

**DOVEDOWN HOSIERY MILLS, Griffin, Georgia**

**"The Ghost"**

FOR ANY TIME—Fine gauge, extremely sheer and clear, extra dull finish, picot and lace tops. Among the exciting and exclusive colors for spring are 'Sherry' and 'Sunburst.'

**DOVEDOWN**  
 RINGLESS  
*Full Fashioned Hosiery*



*This  
with that*

**This:** Mid-Spring ensemble,  
a Jay Thorpe original,  
**feather print silk**  
dress with pleated skirt,  
square-shouldered  
**wool coat**  
lined in the print.



**With That:** White straw cartwheel,  
navy calf envelope  
and pumps,  
little white gloves  
and feather jewelry.



*jay thorpe*

FIFTY-SEVENTH STREET WEST



# Fopp Notes



MIDSUMMER NIGHT'S DREAM



CEZANNE



ROMAN HOLIDAY

## Glentex Scarfs

*Fashion High C . . . a Glentex Scarf tied around your head, your throat, or your waist. Midsummer Night's Dream is a 27-inch hand-rolled square of pure dye silk, bordered with quaint old illustrations. • Roman Holiday, a 27-inch hand-rolled square of pure dye silk, reproduces the loud Roman stripe pattern that was the rage of the Riviera. • Cezanne, a double ascot of Celanese rayon and silk, comes in a variety of flower designs done in water-color technique. About \$2 at leading stores everywhere.*

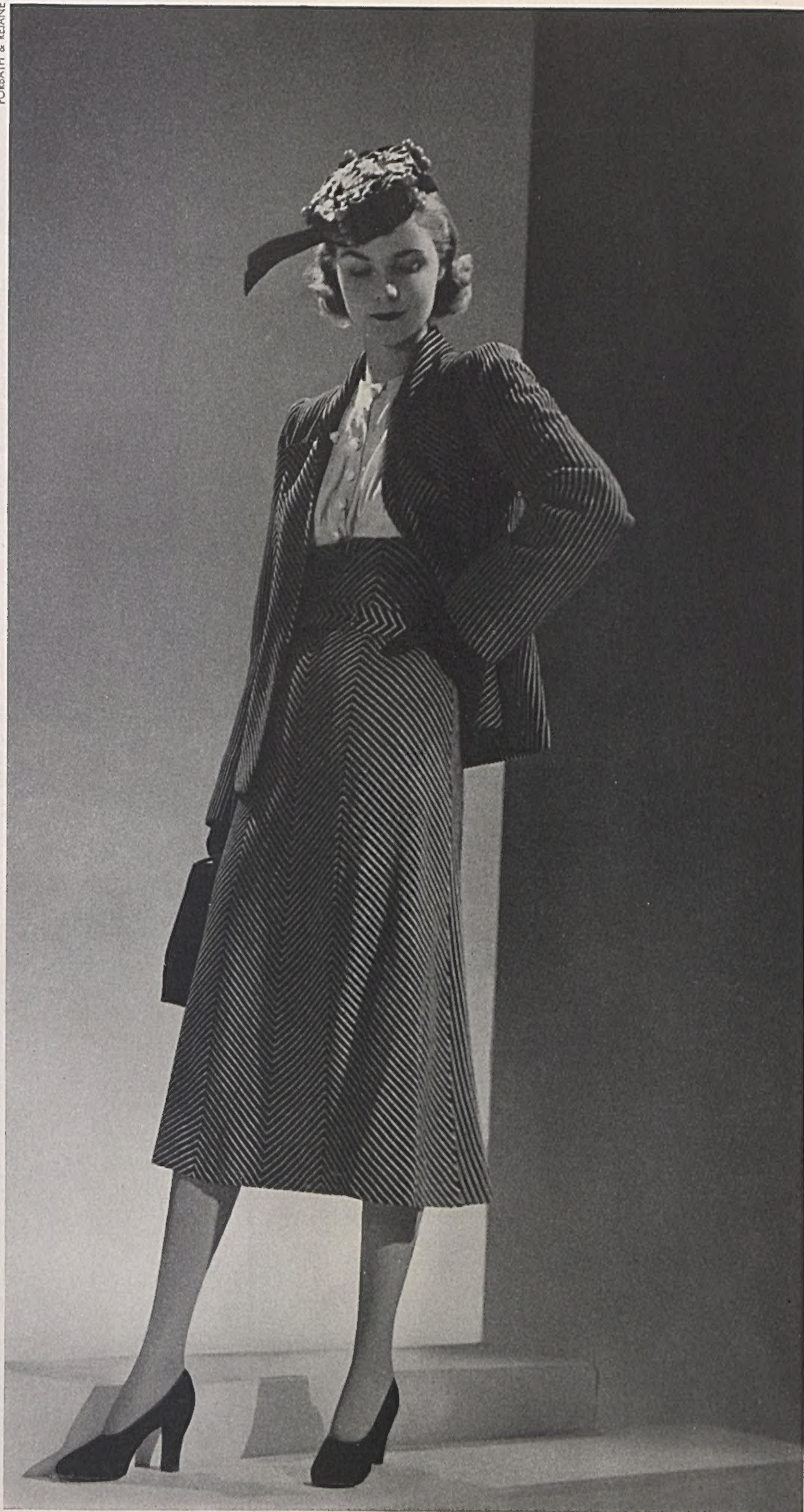
GLENSDER TEXTILE COMPANY • 417 FIFTH AVE., NEW YORK



FORBATH & REJANE

Silhouette Interest for  
your new Spring suit  
... introducing white  
pencil-stripes on black  
wool ... a white wool-  
jersey top for the dress.  
A Henri Bendel original  
for immediate wear.

**Henri  
Bendel**  
10 WEST 57  
NEW YORK





## YOUR SKIN CAN HAVE A

## "Second spring"

THIS TIME, you needn't sit by and watch Nature renewing the flowers! Your own skin can have such a rebirth of beauty as may change the course of your life in a season! Listen to what has happened:

In a test-tube, white-robed technicians have found a way to *make* es-tra-diol. This substance is a counterpart of a certain bodily element known to help promote the glow and tone of the skin in girlhood. Every tiny crystalline grain of this substance is vital and active. And it's absorbed by the skin. *Doctors have proved it.*

ENDOCREME carries es-tra-diol in direct, local application to your face, throat and hands. It maintains the supply of that important vitalizing substance which some women tend to lose. It tones and firms the flabby undertissues so that the skin above them is smoothed out. It stimulates circulation

and decreases size of pores. With patient, persistent, nightly applications, ENDOCREME will help lighten wrinkles...fade fine lines...give the crepey throat a "satin" finish...and restore something of the youthful glow and freshness of the skin.

This spring, you see, will be different from all others! It will end anxiety over advancing age and changed appearance. It may definitely close a chapter of your life and open a new one. A new one entitled "Romance," perhaps.

**ENDOCREME** is sold at most leading stores. If you do not find it (because the supply can barely keep pace with demand), send the name of the store and \$3.50 to ENDOCREME, 551 Fifth Avenue, New York. Booklet on request, with complete clinical records of ENDOCREME case-histories.

Copr. 1938, Hirestra Laboratories, Inc.



*Endocrine*





**I. MAGNIN & CO.**  
CALIFORNIA — SEATTLE







WAKE UP AND SING AS YOU

*Step into Spring*



This morning the sun streams warm on the chintz. Throw the windows wide...a robin sings. Glory be, it's spring again. Store my furs and my woolies for another season. Give me something gay and springy in a suit... a saucy hat...and shoes! I'm going out.

Yes, my kingdom of crumpets for a pair of shoes...walking shoes. That's what I want. Step-in-Life walking-heeleders in which I can stride with my head flung high...shoes as smart as a whip, smooth as a rhumba and gay as a boutonniere. In them I'm alive and sing as I step into spring.

*Step-in-Life new spring patterns now showing at better stores...priced 8.75 up*



SUIT BY DAVIDOW







## 100% right for your Bermuda cruise...

Have "the best of them all" - our Bermuda collection that was praised to the skies by the smart young people in the British Colony on our special trip down to get their expert opinion. "Smartest we've seen." "Most suitable." "Absolutely correct." Perfect for your Easter cruise, when competition's keenest, and chic clothes are a wonderful head start. Snapped on the trip: our tennis culotte-dress; our cardigan type knit dress; our terry night shirt beach coat; our gay reversible jacket. All in the South Shop on the Fifth Floor Fifth Avenue at 38th Street New York City

*Lord & Taylor*







VISTA



YOLA



SWING



DOVE

# Walk-Over sweet step-ins

It's the new and lovely line of Spring. Dipping deep on the side or down your instep. Slenderizing, exposing hidden charms of your feet. Doing flattering tricks to their shape and size. At all smart shops featuring Walk-Over Shoes. Geo. E. Keith Company, Campello, Brockton, Massachusetts. Walk-Over prices \$7.75 and up. Slightly higher West.

YOLA: Black gabardine with patent trim.

VISTA: Black or blue gabardine with patent. Or breeze-blown black or white calf.

SWING: Black or blue gabardine with bands of patent and grosgrain ribbon.

DOVE: Black patent with pinpoint perforations.

Dress by Janet Hollander. Hat by Kurz Bros. Featured at Frost Bros., San Antonio, and Godchaux's, New Orleans.



## Walk-Over

510 FIFTH AVE., NEW YORK

PARIS • LONDON



MACY'S★

LITTLE SHOPS

NEW YORK

# PHOTOGRAPHED IN PARIS!

## *A Molyneux Suit from his Opening*

The form-fitting coat of this original Molyneux suit is distinctly new and different because of its length and graceful, rounded lapels. Of homespun-type woolen, with contrasting, collarless linen blouse, it is far more feminine than the usual, classic tailored suit. The original, priced at \$245, is in Macy's Little Shops on the 2nd Floor at 34th Street & Broadway. So are the faultless copies, which we have priced at 59.95 in accordance with our policy of making the Little Shops irresistible to fashion sophisticates who believe *it's smart to be thrifty*. An aura of veil completely envelopes the Boldini sailor of softly draped straw, whose crown is punctuated by the inevitable French hatpin. The original (39.50) and copies, low-priced at 17.34, are in the Little Shops, too, which makes the purchase of a completely charming Spring outfit as pleasant as it is economical.



*Photograph by André Durst*

CLOTHES • ACCESSORIES • HATS • LINGERIE





American Enka Corporation, 271 Church Street, New York

**THAT SCULPTURED LOOK!** *The sleek-falling richness of Enka Rayon Corva crepe. Caliper precision of cut. Artistic economy of detail, to fine down your figure to the proportions that are cable news. "Variation" dresses, cornerstones of your spring wardrobe. 39.95. Fifth Floor*



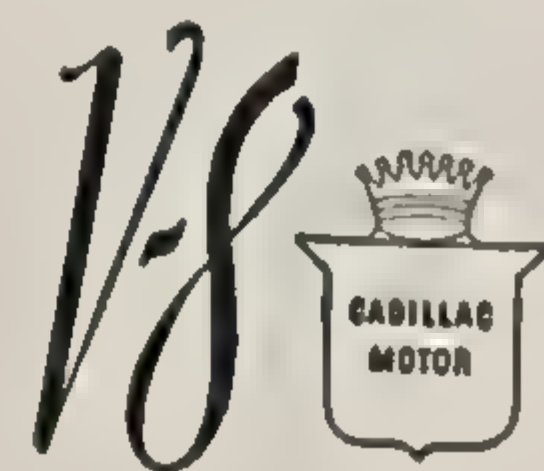
"You'll love  
a LaSalle!"



A GENERAL MOTORS VALUE



IT'S THE *Smartest* CAR IN THE STYLE PARADE  
... AND THE EASIEST TO DRIVE!



IT'S SELDOM the wealthiest girl who wins the personality crown. Personality, charm, *style*... are seldom synonymous with money. It's simply a question of innate *good taste*, as every woman knows! It's the same with motor cars. There are nearly a dozen other cars that cost as much as LaSalle... and *none* of them has the compelling appeal of LaSalle's exquisite beauty and correct styling. None other looks quite like LaSalle... none other

gives a woman quite the same satisfying assurance of being impeccably *correct*!

Too... LaSalle's amazing handling ease has an instant and lasting feminine appeal. That's because of the remarkable, but very simple, new Syncromatic Gear Shift.

It's *not* an automatic shift. There's nothing new to learn. The lever is simply placed more conveniently on the steering column, at your finger

tips! You drive and shift as you always have—but so much more quickly and easily!

The front compartment is remarkably roomier, too. There is no obstructing shift lever to soil your skirt or hosiery. And the deeply upholstered front seat easily accommodates three in luxurious comfort!

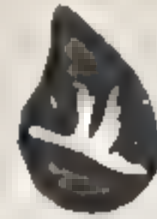
Really—you'll *love* the new LaSalle V-8! Won't you take a ride in this *style leader*—today!





## CALIFORNIA FASHION PREVIEWS *Primavera*

California stamps its insouciance on these blithe clothes, particularly brilliant in their trim. Left to right: from the multi-striped Mexican serape comes the belt on this frock in *Elgin's GALAWIND*\* . . \$19.95; sports dress in slick chacha crepe, self-trimmed except for its gaily painted wooden buttons, patterned from Mexican baskets. . . \$15.95; boldly defined passamenterie of wool yarn garlands this swagger coat, in a soft rabbit's-hair mixture . . \$29.95; boxy coat in krimma kurl, with neckline and pockets edged in velvet . . \$29.95.

\*AQUA SEC  PROCESSED

Water Repellent—Spot Resistant  
Perspiration Resistant

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On our Style Selection Committee: Constance Bennett, star of Hal Roach Pictures; Gwen Wakeling, designer for 20th Century-Fox; Howard Greer, distinguished Hollywood stylist; Robert Kalloch, designer for Columbia Pictures; Omar Kiam, designer for Samuel Goldwyn; Irene Saltern, stylist for California Fashion Previews.

### THESE AND OTHER CALIFORNIA FASHION PREVIEWS EXCLUSIVELY AT

|  |   |
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| Albany, Ore. . . Sternberg Ladies Shop               | New Orleans, La. . . Maison Blanche Co., Ltd.     |
| Albuquerque, New Mex. . . The Hazel Shop             | New York, N. Y. . . Oppenheim, Collins & Co.      |
| Arkansas City, Kans. . . The Newman Dry Goods Co.    | Peoria, Ill. . . P. A. Bergner Co.                |
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| Great Falls, Mont. . . The Paris Fligman Co.         | South Bend, Ind. . . The Frances Shop             |
| Guthrie, Okla. . . Lintz Dept. Store                 | Stockton, Cal. . . Katten and Marengo             |
| Hartford, Conn. . . G. Fox                           | Stroudsburg, Pa. . . A. B. Wyckoff                |
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| Knoxville, Tenn. . . Mayme McCampbell Shop           | Toledo, Ohio . . . The Lamson Bros. Co.           |
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| McAllen, Texas . . . Valley Mercantile Co.           | Wenatchee, Wash. . . The Fashion Shop             |
| Medford, Ore. . . Burelson's                         | Wilkes-Barre, Pa. . . The Isaac Long Store        |
| Milwaukee, Wis. . . Gimbel Brothers                  | Wilmington, No. Carolina . . . Wonder Dress Shop  |

ASK YOUR LOCAL STORE FOR AN ILLUSTRATED BOOKLET



Photos by Tom Kelley

CALIFORNIA FASHION PREVIEWS—PARK CENTRAL BUILDING, LOS ANGELES, CALIFORNIA



# Pinehurst

## PREFERS IT ON PERFORMANCE



*The Buick shown is the ROADMASTER 4-door, 6-passenger streamline sport sedan, delivering at Flint, Mich. at \$1645, complete with standard equipment, fenderwells extra. There are 4 ROADMASTER models ranging in price from \$1645 to \$1983, and 3 LIMITED models from \$2176 to \$2453 delivered complete at Flint. State and local taxes if any and transportation extra.*

YOU may choose, in Pinehurst, between horses and golf, tennis and skeet, and no one will question your selection. But if you're coming by car—and want to be in the spirit of things—the “must” tip is better buy Buick!

Not just because this lithe ROADMASTER looks the thoroughbred, but because it behaves the same way. Not merely because there's style in its grooming, but because there's real spirit to its going.

Where else, for instance, a car of 133-inch wheelbase—eighteen feet over-all—with the flash to lift you from ten to sixty in eighteen seconds flat? Where else a car so light to handle, so steady and sure and even in its gait?

Where, for that matter, a car to match ROADMASTER'S merit within a thousand dollars of its price? We don't know where; do you?



*For the long drive... better buy Buick!*



*Buick simile: Agile as any polo pony!*



*Quick on the trigger... and ready for action.*

A GENERAL



MOTORS VALUE

# "Better buy Buick!"



An Amazing New Hat Body...

Merrifelt



with a chamois finish that's so delightful to the touch!



*This seal is your assurance  
of lasting beauty in the hat  
that bears it.*

Have you ever held a baby chick? If so, you will know how deliciously downy and soft it is. That is the way the new "MERRIFELT" hats feel—delightfully soft with a wonderful, subtle bloom. And they are just as pleasing to the eye as they are to the touch. No other hat so soft has so firm and lasting a body.

Yet these new qualities are more than surface deep. They are an inherent part of the body, when fashioned and finished, and so make the charm of "MERRIFELT" enduring. The instantaneous appeal of this new hat body is an inspiration to designers because it assures lasting beauty to their style creations.

Another great feature of these utterly new Merrifelt Hats is their modest price. What more could a woman want than the utmost in beauty, without strain to the purse strings?

Look for the MERRIMAC Seal! It is an unfailing guide to better millinery. You will find it stamped on the inside, upper crown of hats made from Merrifelt, and on all genuine Merrimac Bodies.

Merrifelt  
BODY BY



As shown in  
V O G U E

M E R R I M A C • 32 West 39th St., New York City





WYNN RICHARDS

*Luxurious?  
Yes..but you  
can really  
save money  
with*

## WAMSUTTA *Supercalé* SHEETS

REG. U. S. PAT. OFF.

**WHAT IS  
EQUI-TENSION?**  
The exclusive EQUI-TENSION  
process of yarn control gives  
Wamsutta *Supercalé* sheets and  
pillow cases greater tensile  
strength, a more even weave  
and a longer life.

**W**AMSUTTA *Supercalé* sheets are a luxury that you will enjoy and *that you can afford*. It may surprise you but it is a fact that these smooth, lovely, sleepy-feeling sheets can actually save money for you. They wear longer, for one thing, because Wamsutta's unique EQUI-TENSION process of yarn control gives them greater tensile strength and a more even weave. Many a shrewd hotel housekeeper has proved this

in wash-and-wear comparisons — just as you will find that *Supercalé* sheets, being lighter than others, save on your laundry bill. Five generations have used Wamsutta sheets to make beds deliciously, supremely comfortable. Wamsutta *Supercalé* does this, and *more*, because it does it economically. Send for a copy of the booklet, "How to Get Your Beauty Sleep," by MADAME SYLVIA of Hollywood. Address: Department V-2.

WAMSUTTA MILLS • Since 1846 — The Finest of Cottons • NEW BEDFORD, MASS.

Another famous Wamsutta fabric . . . lustrous long-wearing *Lustercale* . . . now comes in a wide variety of colors. It is sold by the yard as well as in women's smart sportswear and in men's finely tailored shirts.



# ZOTOS

MACHINELESS PERMANENT



WELCOME THE NEW ZOTOS  
precision-timed with the  
"GUARDIAN EYE"



A HOLIDAY...

*Instead of an Ordeal*

This is the remarkable Zotos Vapet or pad that gives you the ideal Zotos Permanent. Note the "Guardian Eye" . . . the two little red discs in the name, Zotos. You'll actually enjoy getting a Zotos Permanent. Comfortable and mild . . . but definitely lasting and superbly beautiful.

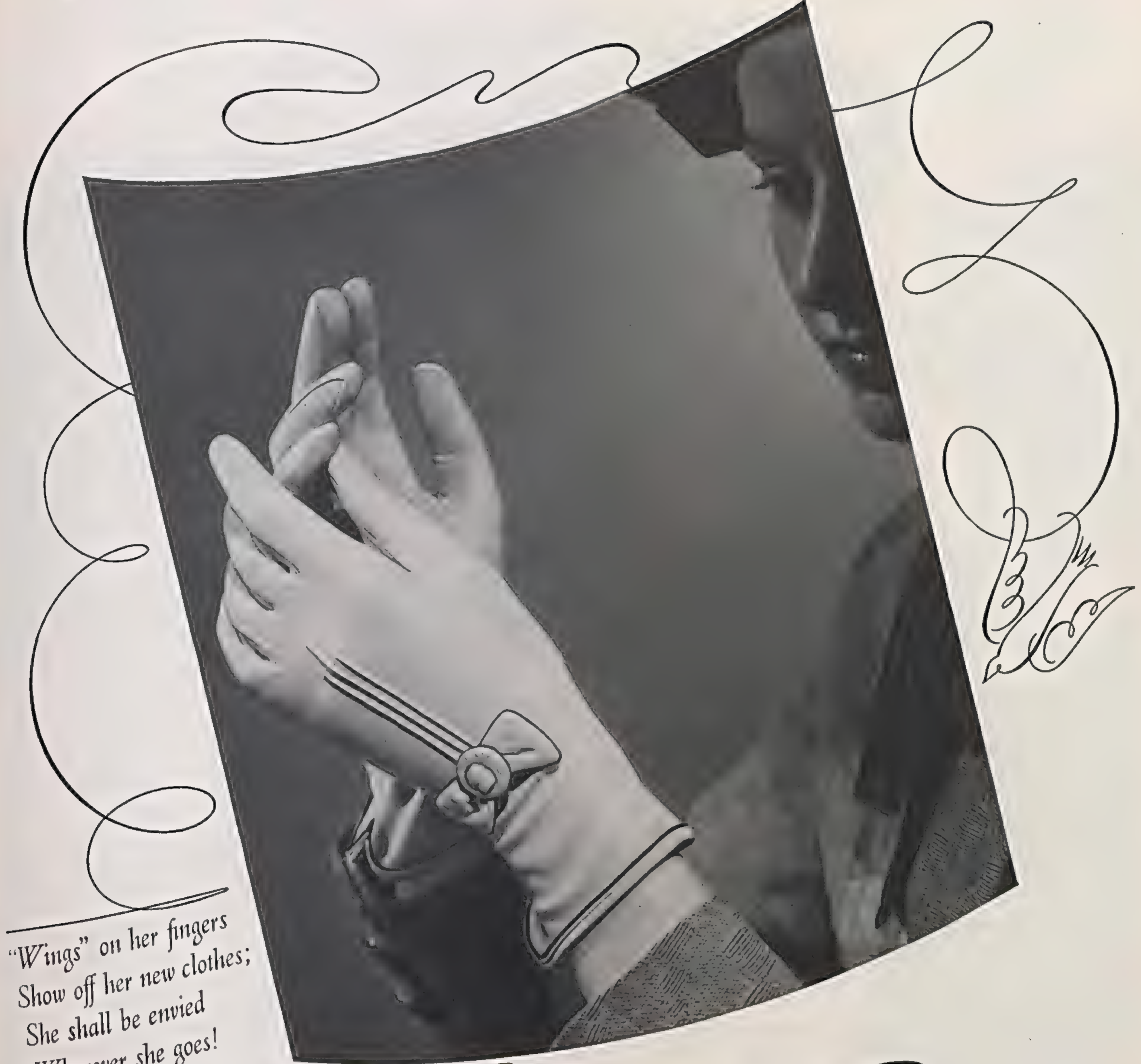
• • • a lovelier, more *lasting* permanent . . .

Two continents of lovely women eagerly welcomed the ease of Zotos, the machineless permanent. Today, the *new* Zotos brings an even greater comfort to beauty—precision-timing with the "Guardian Eye," assurance of a softer, longer-lasting wave. Upon each little pad (called a Zotos Vapet) you will now see two red discs • • Each is a "Guardian Eye" which signals your operator by an amazing change of color the instant this exquisite permanent has been completed. Scientifically accurate, the "Guardian Eye" assures longer life, greater depth and uniform loveliness to your permanent. Make your appointment today at your favorite Zotos-licensed Beauty Shop. Discover the *new* Zotos!

**ZOTOS** *machineless* **PERMANENT**  
precision-timed with the "GUARDIAN EYE"

NO MACHINERY • NO ELECTRICITY • NO HARMFUL CHEMICALS





*"Wings" on her fingers  
Show off her new clothes;  
She shall be envied  
Wherever she goes!*

# *"Wings" of Spring*

"Wings," a favorite in Kayser's Spring glove collection, created by beauty and fashion working hand in hand. Contrast piping and wing-like trim give a distinctive air...the clingy Kay-Spun\* rayon assures their wear! Washable...smart new colors...Made in U.S.A. \$1.

BE WISER...BUY  
**KAYSER**



**TWO**  
**RAYMOND-WHITCOMB**  
 ★ **CRUISES** ★  
**SUMMER • 1938**



## Norway-Europe Cruise

**S. S. "PARIS"**

*A Coastline Cruise of Europe from Lisbon to Stockholm  
with 21 Calls in 12 Countries*

**Sailing June 25**

A NEW and delightful way to see Europe . . . cruising, as in a yacht, along its shores and through Norwegian Fjords; visiting, en route, important capitals, historic cities and places renowned for beauty or quaintness; motoring to other notable spots.

**Among the Ports of Call**

|                       |                     |                    |
|-----------------------|---------------------|--------------------|
| PONTA DELGADA, Azores | DUBLIN BAY, Ireland | VISBY, Sweden      |
| FUNCHAL, Madeira      | HOLYHEAD, Wales     | OSLO, Norway       |
| LISBON, Portugal      | EDINBURGH, Scotland | BERGEN, Norway     |
| BREST, Brittany       | COPENHAGEN, Denmark | ROTTERDAM, Holland |

Excursions will go to many places that lie at some distance from the usual centres of European travel . . . such as Quimper and Mont Saint Michel in Brittany . . . the Lakes of Killarney in Ireland . . . Llandudno in North Wales . . . Iona and the Highlands of Scotland . . . and Stockholm, the Swedish capital.

Sailing in the French Line's 34,000-ton "Paris," a remarkably comfortable liner that has proved herself ideal for long summer cruises, this Norway-Europe Cruise will take 32 days from New York to Havre . . . June 25 to July 27.

Cruise tickets will include return to New York on the "Normandie," sailing July 27, and on other French Line ships up to December 31, 1938.

**Rates, \$590 up — Shore excursions additional**



## North Cape Cruise

**S. S. "FRANCONIA"**

*To the Lands of the Midnight Sun, all the Scandinavian Countries, Russia and the Baltic*

**Sailing July 2**

THE eighteenth annual Raymond-Whitcomb Cruise to Iceland, Norway and other countries of northern Europe . . . lasting 37 days (from July 2 to August 8) . . . sailing 9100 miles . . . cruising through many Norwegian Fjords — calling at 18 ports in 9 countries.

**Among the Ports of Call**

|                    |                   |                      |
|--------------------|-------------------|----------------------|
| REYKJAVIK, Iceland | BERGEN, Norway    | HELSINGFORS, Finland |
| HAMMERFEST, Norway | OSLO, Norway      | LENINGRAD, Russia    |
| TRONDHEIM, Norway  | VISBY, Sweden     | ZOPPOT, Danzig       |
| MEROK, Norway      | STOCKHOLM, Sweden | COPENHAGEN, Denmark  |

There will be visits to all the Scandinavian capitals and to peaceful fjord villages and to the great North Cape . . . sailing along the shores of the spectacular Lofoten Islands; into Holands Fjord to the foot of the huge Svartisen Glacier; and through the incomparable Is, Stor, Sunelvs, Geiranger and Hardanger Fjords.

With shore excursions through the rugged mountains of Norway; to Moscow, the pulsating Soviet capital; and up the Vistula to quaint old Danzig.

Sailing in the Cunard White Star world-cruising liner "Franconia," one of the best known ships that specializes in cruises. Cruise tickets will permit stop-overs in Europe and will include return by most Cunard White Star sailings up to December 31, 1938.

**Rates, \$550 up — Shore excursions additional**

## INDEPENDENT TRIPS IN EUROPE

*Your own trip at your own price* — Individual trips that are especially planned to meet the wishes of the traveler in date, places visited, program and other matters. The cost is also directly in the traveler's control, for he can set his own total for the entire trip or specify a rate per day.

Send for the new Raymond-Whitcomb folder, "On Your Own in Europe," containing hints for planning your trip and a concise statement of what can be had at several different rates per day.

*Raymond-Whitcomb can arrange Independent Trips to any part of the world*

SEE YOUR OWN TRAVEL AGENT . . . OR

**RAYMOND-WHITCOMB**


New York: 670 Fifth Avenue (at 53rd Street)

Boston: 145 Tremont St. & 122 Newbury St.  
Philadelphia: 1517 Walnut Street

London: 24, Berkeley Square  
Paris: 17, Place Vendome

Chicago: 320 North Michigan Avenue  
Cleveland: 841 Union Trust Building





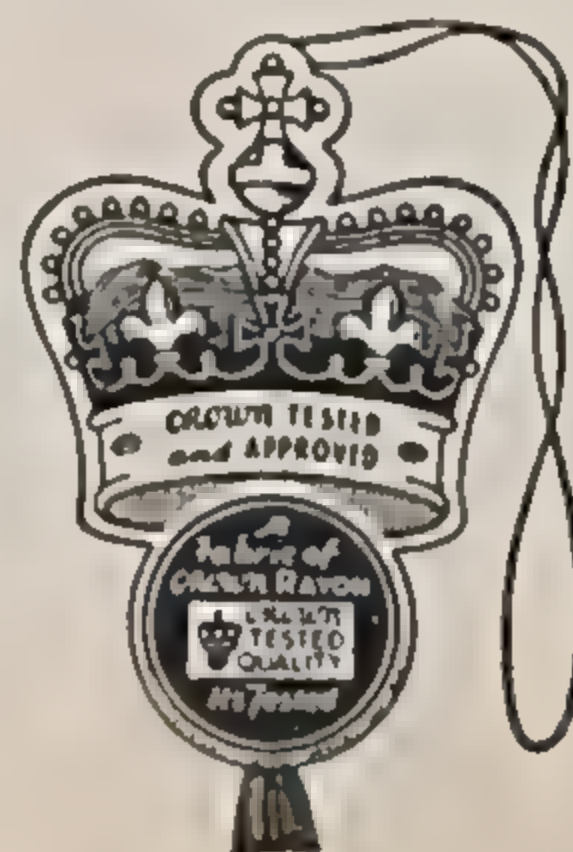
TAILORING TURNS UP in this new spring dress. Revers to give a nice balance, a skirt briskly flared and the precision of white trimming...are just right if you'd rather be tailored. Appropriately new and crisp is the CROWN RAYON crepe in a seeded weave...CROWN TESTED for dry cleanability and all important wearing qualities, 49.75. Copr. 1938—American Viscose Corporation, World's Largest Producer of Rayon Yarn.

AS SEEN AT BONWIT TELLER, NEW YORK

Misses' Dress Salon—Sixth Floor

Grafstrom

LOOK  
FOR THE  
CROWN  
TAG







# *J. Miller drapes your foot in Kidskin*

One of the supplest leathers in the world,  
superbly draped to give your foot that soft  
swathed look and dress-maker touch . . . the  
new very feminine mood for Spring 1938.

*"Amphitryon"—in Parisand\*, Parirouge\*, Paribleu\*,*

*Bright Red, Green, Royal Blue, or White Kidskin.*



\*TRADE MARK

J. MILLER & SONS, Inc., NEW YORK . . . SHOPS AND AGENCIES IN



PRINCIPAL CITIES OF THE U. S., CANADA AND FOREIGN COUNTRIES



SPRING RELEASES TWO BLOSSOMS IN *Celane*<sup>\*</sup> RAYON  
(either solid color or  
printed polka-dot)  
24.95



**JANE  
ENGEL**

MADISON AT  
79TH NEW YORK

O'NEILL-DE NAPOLI

<sup>\*</sup>Reg. U.S. Pat. Off.

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*Going* Places —  
**IN STYLE!**



Illustration shows Style 4304

*In slender smartness*

you'll carry yourself and go places in style this Spring in a two-way stretch Foundette. Mere ounces of cool airy net, lace and Power Tissue "Lastex"\* are cleverly fashioned into girdles, pantie-girdles and full-length Foundettes that smooth away pounds. Powerful control with minimum weight flattens the diaphragm and derriere, slenderizes the body and gives to thin or full figures, the new high bustline.

*Foundettes*  
BY MUNSINGWEAR

\*Woven of genuine "Lastex" yarn



*Grayflex* **TRAMPERS**  
DEALERS

ABERDEEN ..... Feinstein Bootery  
ALBANY ..... Manning-Armstrong  
ALTOONA ..... Klevan Bros.  
ATLANTA ..... Regenstein's  
BALTIMORE ..... N. Hess Sons  
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BELLINGHAM ..... Joseph Hilton  
BIRMINGHAM ..... Blach's  
BOSTON ..... R. H. White Co.  
BRADFORD ..... Ralph's  
BUFFALO ..... Eastwood's  
CEDAR RAPIDS ..... The Killian, Co.  
CHAMPAIGN ..... Steward-O'Connor  
CHARLESTON ..... People's Store  
CHARLOTTE ..... Lucielle Shop  
CHICAGO ..... Carson Pirie Scott  
CHILLICOTHE ..... Brandle's  
CINCINNATI ..... H & S Pogue  
CLEVELAND ..... Stone Shoe Co.  
COLORADO SPRINGS ..... Cox Bros.  
COLUMBUS ..... Roberts  
DAVENPORT ..... Abrahams  
DENVER ..... Fontius  
DETROIT ..... J. L. Hudson  
DUBUQUE ..... Rashek Bros.  
E. LIBERTY ..... Ludebuehl  
ELIZABETH ..... Kolber-Siadkus  
FAIRMONT ..... J. M. Hartley  
GREENSBURG ..... Royer's  
HARRISBURG ..... Klevan Bros.  
HARTFORD ..... Manning-Armstrong  
HOLLYWOOD ..... Broadway Dept. Store  
HUNTINGTON ..... Dunfee Boot Shop  
HUTCHINSON ..... Jones-O'Neal  
INDIANAPOLIS ..... Wm. H. Block  
KANSAS CITY ..... Harzfeld's  
LANCASTER ..... Shaub's  
LAWRENCE ..... Cherry & Co.  
LEBANON ..... Arnold's  
LONG BRANCH ..... Harris  
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MORGANTOWN ..... Fashionable  
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NEW BRITAIN ..... Manning-Armstrong  
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NEW YORK CITY ..... Bloomingdale's  
NORFOLK ..... Smith-Ballance-Nunn, Inc.  
OKLAHOMA CITY ..... John Brown Co.  
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PHILADELPHIA ..... Strawbridge & Clothier  
PITTSBURGH ..... Jos. Horne  
PLAINFIELD ..... Tepper Bros.  
PORTLAND ..... Armishaw's  
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PROVIDENCE ..... Thomas F. Peirce  
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ROANOKE ..... Heironimus Co.  
ROCHESTER ..... Eastwood's  
ROCKFORD ..... Owen's  
SCHENECTADY ..... Gould's Shoe Store  
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WILKES-BARRE ..... Geo. Innes  
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YOUNGSTOWN ..... Hylander's  
Lustig's

so Trim...  
so Supple

You can Feel the difference

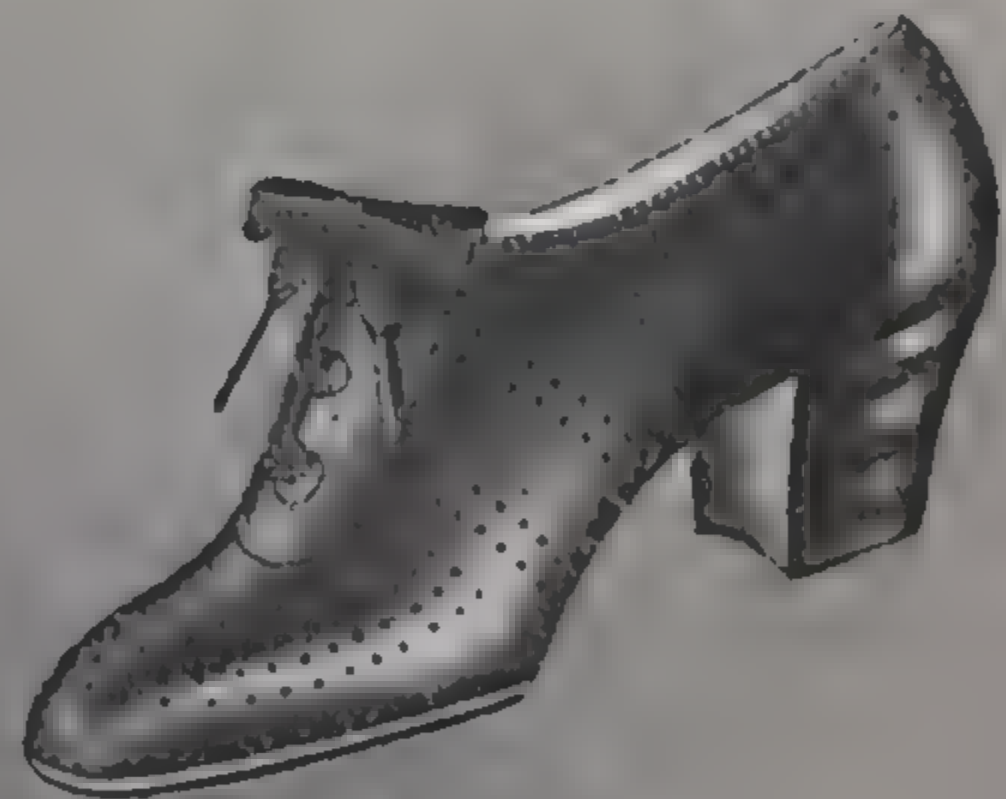


Unlined, per-  
forated Calf-  
skin or Bucko.  
Leather heels.  
Brown or blue.

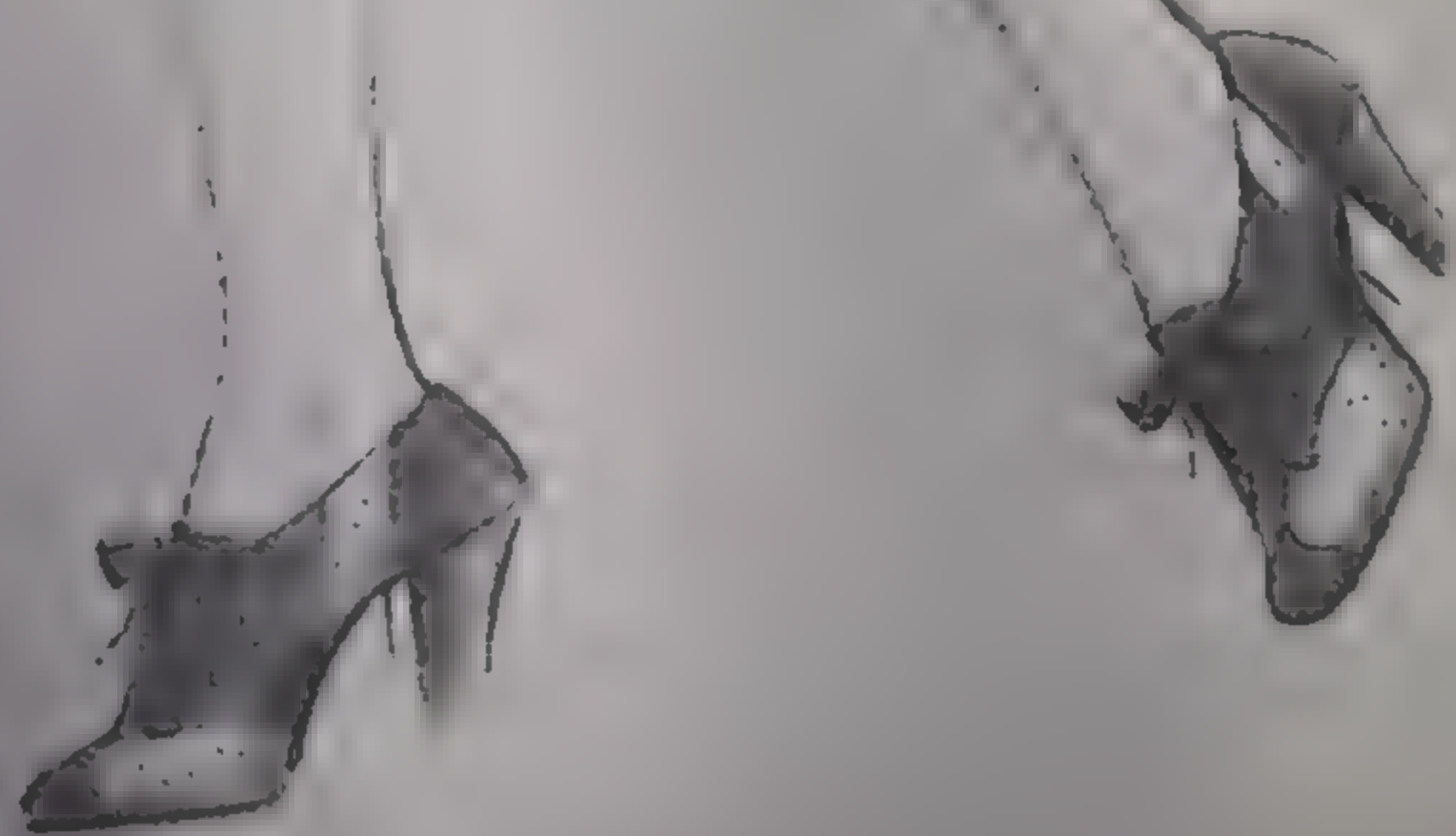
Grace and lightness that mirror the very essence of the 1938 shoe vogue. For the smooth, trim foot is definitely high fashion. The newest daytime clothes demand it. And, in Grayflex Trampers, this fashionable new trimness is more than just a surface treatment. It is the natural result of 72 years of shoe refinement. The wonderful "feel", the slimness, the glove-smooth fit of Grayflex Trampers—ALL come from the structure of the shoe itself. America's finest stores agree—"you can feel the difference".

All-Sewed Welts

Most styles are priced from  
6.75 to 7.75 Slightly higher west of Rockies



*Grayflex*  
**TRAMPERS**  
Made by Gray Bros., Inc., Syracuse, N. Y.





# Glammourous

## CURVES AHEAD

### "Luranet"

STYLED BY HICKORY

A. Stein & Company

A charming contour control foundation with an artful uplift effect. In power net, made with "Lastex" yarn, and expertly tailored to exercise a light but wise restraint. The lingerie loveliness of detail will delight you. One of the many foundations styled by Hickory in which "Lastex" yarn is the piece de resistance, as it is in all examples of finer modern corsetry.



When you slip smoothly into one of these alluring "Luranets," you can feel it gently but firmly moulding and holding you in the way you should go. Yet at the same time you have a delightful sense of freedom in every move and posture. Only "Lastex" yarn can give this balanced combination of fit with freedom, of control with comfort. Through the magic of "Lastex" any type of fabric is given any degree

of stretch desired. As a result, one sees more beautiful figures and more of them wherever well-dressed women congregate. Although not for decades has women's outer apparel been so frankly revealing. Be wise in your generation and make "Lastex" the first "must have" of your foundation wardrobe. You will find these and other lovely creations, with benefit of "Lastex" yarn, at leading stores everywhere.

# Lastex

REG. U. S. PAT. OFF.

THE MIRACLE YARN THAT MAKES THINGS FIT

An elastic yarn manufactured exclusively by United States



Rubber Products, Inc., 1790 Broadway, New York City

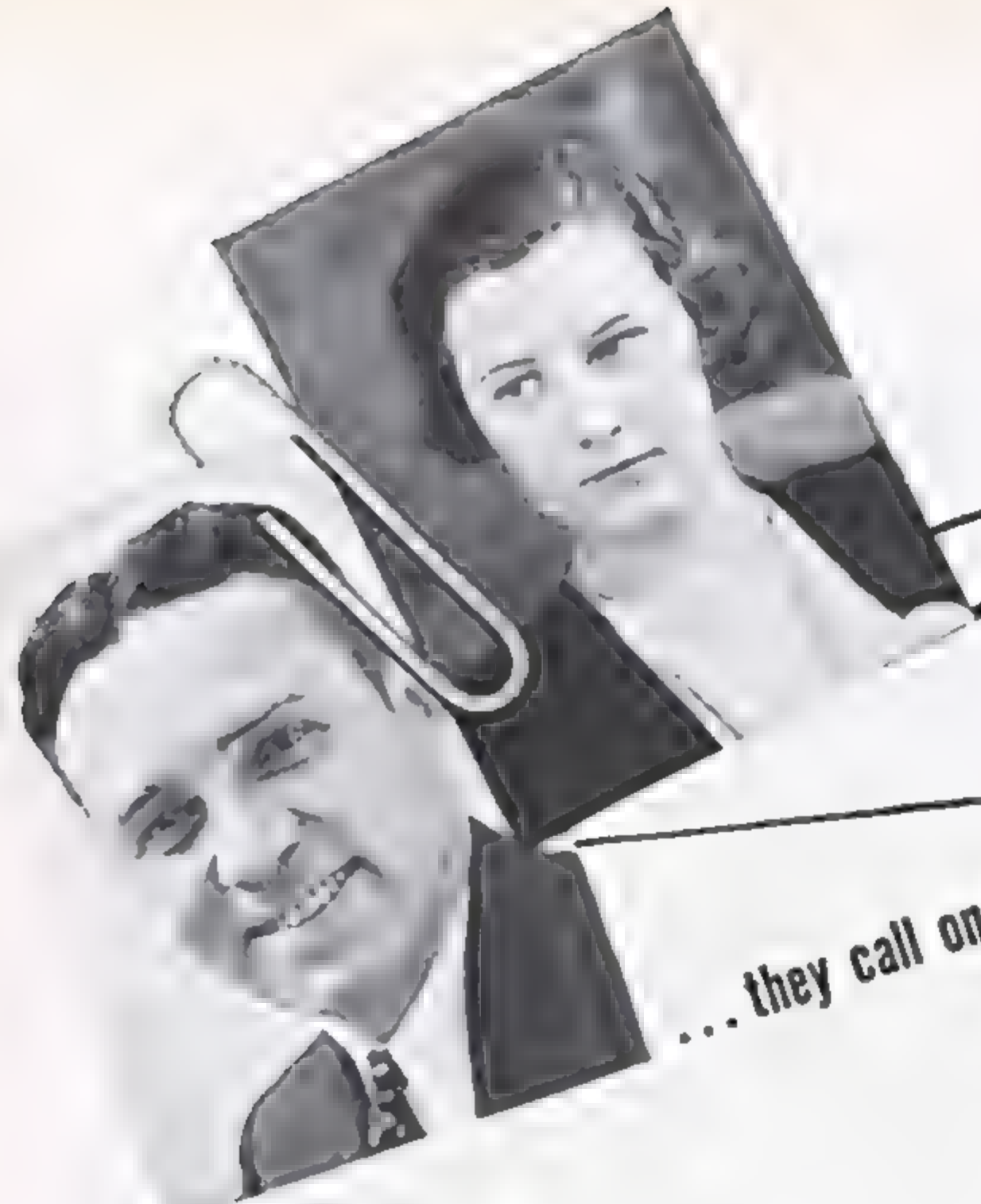




LATEST PERFUME

**GUERLAIN**





...they call on you



**REAL SILK**  
HOSIERY MILLS, INC. INDIANAPOLIS, IND.

Dear American Lady:

Wouldn't you like to see the new hosiery shades and be able to harmonize them with your costume ideas for spring and summer—right in your own home?

I will call at your home soon with Realsilk's new Spring Line and hope we can have a "Hosiery Wardrobe Conference". I am prepared to discuss hosiery for every costume and occasion—from golfing togs to your most exciting evening gown.

Some of the new iridescent effects are really beautiful if they are matched correctly.

If you prefer the more conservative, I have some shades which will blend smartly and quietly.

They are all Realsilk's famous Fresh Silk Hosiery. We offer you fit based on width and length as well as foot size, and some new improvements in wear.

I will personally see that you are satisfied in every respect.

Everything I have is brand new, and I am eager to have you see it.

Sincerely,

*Realsilk Representative*



#### PERSONALIZED COLORS

Realsilk's hosiery colors selected by leading fashion authorities. Each shade especially dyed to complement important new shoe, bag and glove colors and basic costume shades.

*Super Sheers*

*Sheers*





# 10,000 Hosiery Experts



The gown is a Bergdorf Goodman original model—a lemon yellow chiffon of Grecian inspiration . . . High shirred bodice—very full dancy skirt—definitely young in mood and motion . . . The flowers at the waistline are of multicolored curled feathers—dusty blues and dusty pastel pinks . . . The evening sandals are by Delman—silver kid piped with gold—especially graceful and flattering—somewhat Grecian in design . . . Hosiery by Realsilk in new Mandarin shade.



## REALSILK'S NEW HOSIERY INSPIRATIONS

Here are stockings for the glamorous evening, for the eight-hour day and for a season. Smartest new shades for more colorful spring costumes and the short skirt vogue.

**Super-Sheers**—Two thread illusion weight in new finishes. A stocking for your high moments, and a wonderful gift hose if you want to flatter somebody.

**Sheers**—Evening sheerness with daytime strength. All-silk Grenine foot now with added reinforcement and new one-way run stop. (Style 104)

**Steadies**—Largest selling daytime hosiery in America. New type cradle dura-foot. Newest type run stop. Exclusive wear features. They take the brunt of your hosiery wear, with style. (Style 94)

**Wardrobe System**—Women with most money often spend least per year for hosiery—because they plan ahead. Realsilk Wardrobe System ends haphazard buying and makes budget go at least 25% farther. It's a great satisfaction to have something you really like—something you can depend on—and then have enough of it. Let Realsilk Representative explain advantage and economy of six, nine and twelve pair orders.

**REAL SILK**  
*Shop-at-Home*  
**SERVICE**

REAL SILK HOSIERY MILLS, INC., INDIANAPOLIS, IND.

Zipper House Coat in new flat weave rayon fabric—lace trimmed silk crepe nightgown and satin costume slip—three of Realsilk's special lingerie offerings for spring.





Subject to change are Kedettes peachskin Swiss oxfords (above). Minus their removable flaps, they become trimly tailored bluchers and show off their perforated vamps. All white; white with blue, red, or green; and blue or brown with white. Thick, square-edged soles and wedge heels.



Some wear them dark, some wear them light—Kedettes moccasin oxfords (above) are summer favorites. All white; white with blue, green or red; and blue, brown or red with white in both



college and wedge heel models. Green with white; brown with yellow; and red, white and blue—college heels only. Wedge heel models have candy striped soles. Peachskin flaps, stitched to reflect candy striped soles, supply the big interest in Kedettes peasant tongue oxfords of whipcord twill (left). Wedge heels. White with red or blue trim; blue with white trim. Washable.

They are not Kedettes unless the name Kedettes appears in the shoes. 25 styles (6 for children). 22 color combinations. At the better stores—\$1.65 to \$2.50. Children's lower.

Tune in U. S. Tire Program with Ben Bernie Wednesdays, 9:30 P. M., E. S. T.

Girls who go for ghillies are pushovers for this year's Kedettes model with soles wrapped in candy stripes. Those who insist on being neat though busy bless the whipcord twill uppers that wash as easily as lingerie. This satisfactory design comes all white; white with blue or green; and brown, blue, or red with white. The trying heel problem is settled with a choice of college and wedge heights.



Those who like their summer shoes comfortable, conservative, and charming pick Kedettes blucher oxfords (left). Flattering lines developed in whipcord twill make washable shoes that adapt themselves to every wardrobe need. All white. Cuban heel only.

Flowers on the feet for astonishing color accent, thanks to Kedettes printed open-toe oxfords (left), designed to dramatize the demure and dainty summer costume. Made of a fine mercerized broadcloth that's easy to wash, they come with white, blue, or red binding. Cuban heels.



Perforations, stripes, and pipings join in triple accent on Kedettes peachskin oxfords (above) for spectator sports. And being Kedettes, they wash beautifully. All white; white with blue or red; and blue or brown with white in college and wedge heel models. White with green, wedge heels only. Washable.

**Kedettes**  
REG. U. S. PAT. OFF.

United States Rubber Company

United States Rubber Products, Inc., New York, N. Y.





# FASHION LIFE

FASHIONS . . . NOW APPEARING  
IN LEADING STORES OF AMERICA

"Fashion Life" is that fast-moving and sensation-ally successful little hand-book full of candid camera shots of new clothes. Once a smart young thing sees "Fashion Life" she never again plans her wardrobe without it. Have you your copy? Get the latest edition . . . just out . . . at your best store. If a store in your city doesn't have it, write us for it. It's free. You never saw so much fashion beauty for so little . . . dresses and ensembles at only \$15 . . . coats and suits only \$16.95. You can have a whole wardrobe this season for less than you expected to spend on two dresses alone . . . if you plan it with your "FASHION LIFE" in your hands!

*"Fashion Life" Fashions  
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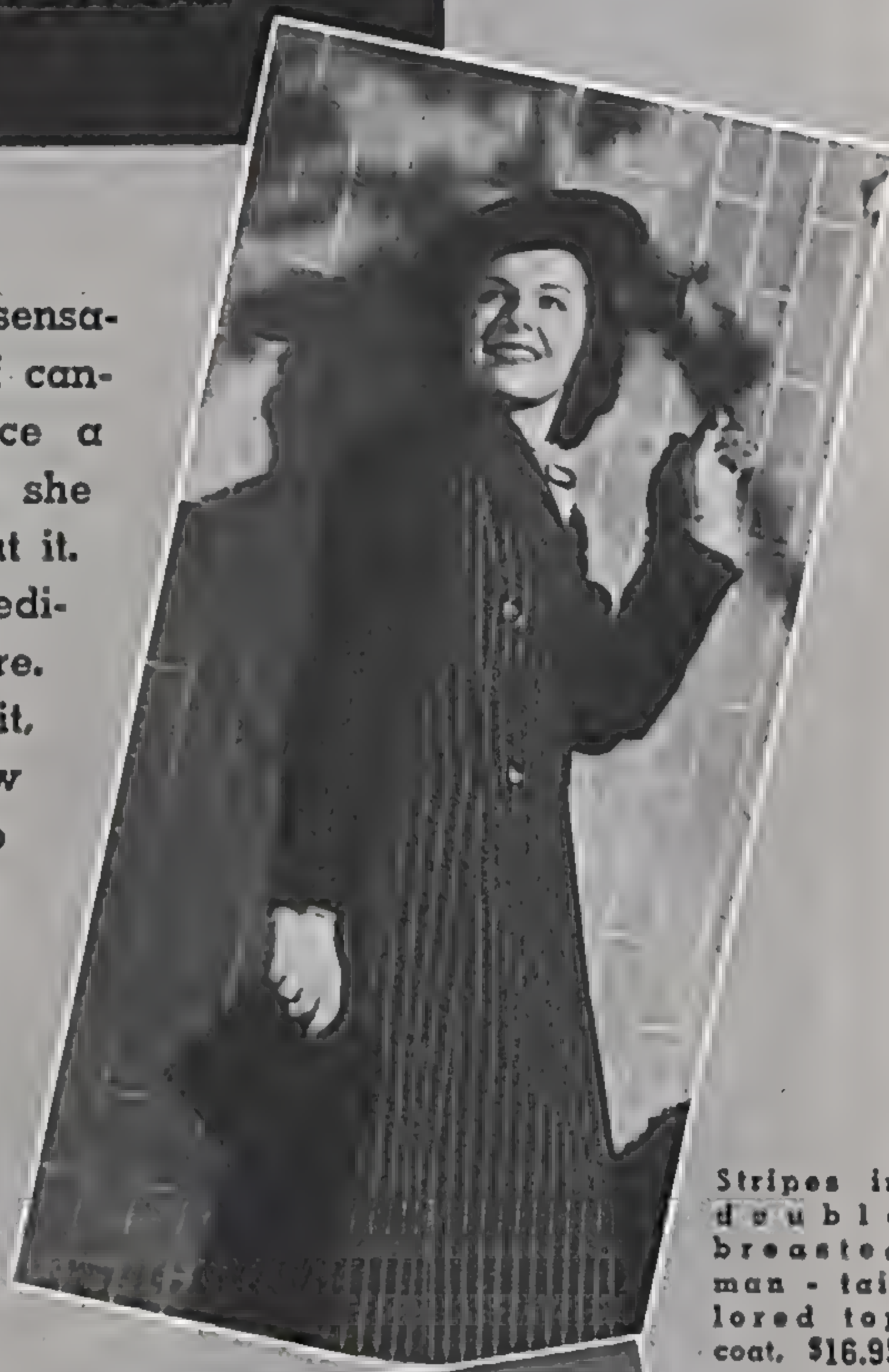
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throughout the country . . . for the  
name of the store in your city write to*

**"FASHION LIFE", Inc.**

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Light - and -  
dark ensem-  
ble, coat  
and dress  
complete,  
\$16.95



Stripes in  
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man - tai-  
lored top  
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Striped wor-  
sted suit,  
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ton, wide  
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Print ensem-  
ble, full  
length coat  
over chic  
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FABRICS BY MADISON WOOLEN COMPANY • TAILORED BY LOUIS SHIPMAN &amp; BAKER, 500 SEVENTH AVENUE, NEW YORK



★ Reg. U. S. Pat. Off.

*Carolyn*\* — INGENIOUS LINES ACCENT *La Mur*\*

Stitcherie lends an uncommon look to the coat of La Mur at the left. The coat on the right is Super Lustratone, also stitched in the new manner. Both of kid mohair and wool, in a group featured at 29.95



SEE PAGE 46 for the list of stores from coast to coast featuring these CAROLYN MODES. For the store in your city, write NATIONAL MODES, 130 W. 31st St., N. Y.



George Platt Lynes

SALUTE THE COLORS IN *Super Lustratone*\*

A Spring trinity that fosters change! Appear as pictured, wear the skirt with jacket of jig-saw tweed or switch to stroller coat and skirt. One of a group of ensembles in Super Lustratone featured at 39.95





# Smooth Fit

## IS A FASHION "MUST"

**Naturalizer Shoes fit with  
glovelike smoothness**

NO SLIP

NO GAP

NO PINCH



FRANCIE

Most Styles  
**\$6<sup>75</sup>**

SLIGHTLY HIGHER DENVER WEST

☆ ☆ If you're going in for charm (and what wise woman isn't?) be sure your shoes fit like the proverbial glove. In shoes, as in frocks, smooth fit is everything. That's why America's smartest dressed women are swinging to Naturalizers. Made over special molded-to-the-foot lasts, Naturalizer Shoes hug your heel, hold your instep firmly, give your toes room to wiggle. And the materials, colors and heel heights are something to exclaim about. Write for booklet of smart, new fashions. Blue Ribbon Shoemakers, Dept. B, St. Louis, Missouri.



SALUTE



TERRACE

**DON'T SPEND YOUR LIFE TWO FEET FROM HAPPINESS  
REVEL IN THE THREE-WAY FIT OF SMARTLY STYLED**

# Naturalizers





# Wimbleton HATS

Trade Mark Reg. U. S. Pat. Off.

SMARTEST, MOST FLATTERING OF TOWN CLASSICS

Once you discover Wimbleton, your hat troubles are over. They have a sureness of line, a smoothness of fit and an inherent smartness that makes you take to them naturally. All colors and headsizes.

Featured Styles \$5

Others at \$5.95

\$5

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Albany, N. Y. .... Muhlfelder's  
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Austin, Texas .... T. H. Williams Co.  
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Wichita Falls, Tex. .... Perkins Timberlake  
Youngstown, Ohio .... G. M. McKelvey Co.

For information regarding Wimbleton agency, write

WIMBLETON • 2 PARK AVENUE, NEW YORK



# Triple control nets

BY

## FLEXEES

The greatest innovation in the art of corsetry since women threw away their "old iron-sides" and their new freedom really began! A foundation so light you won't know you're wearing it, so free it feels like your own skin! Not a bone in it . . . scarcely a seam . . . yet it raises your bosom to sculptured glory, flattens where you should be flat, curves where curves should be, and makes you smooth, smooth, *smooth* all over! You deserve its comfort...and your Spring clothes demand its glamour! Ask for it at your favorite store. FLEXEES, New York City.



*the world's  
loveliest  
foundations*





Manufactured under U.S. Patent No. 1953048

# Yes, this is a Carolyn **COMFORT SHOE**

Here are CAROLYNS...shoes with a *new kind* of comfort construction...shoes built for the active modern woman whose foot requires firm support, but who dislikes the appearance of so-called "corrective" styles. Outwardly, they're the smartest of costume shoes, styled to the height of fashion. But cleverly concealed in the graceful arch of every pair is a fine, spring-steel span...wafer-thin, feathery-light...that moulds to your arch like a glove to your hand, and gives complete support in shoes of *any* heel height. Step into a pair today and get the CAROLYN conception of comfort...in shoes that are truly beautiful!

\$5<sup>00</sup>

and up at better shoe stores everywhere.  
Write for address of your nearest dealer.

**OWEGO SHOE CO.** *Endicott, New York*





## We do your shopping for you in APRIL HOUSE & GARDEN

Whether you intend to furnish a whole house or a single room . . . or are merely looking for authoritative advice on new trends in materials, color schemes and designs . . . you'll find April House & Garden indispensable!

For, between the covers of this feature issue will be not only the complete plans of House & Garden's 1938 "Ideal House," but a comprehensive, profusely illustrated "Portfolio of Furniture, Fabrics and Decorative Accessories," compiled by House & Garden's editors after a unique shopping tour of every major home furnishings market in America!

Just as Vogue is consistently first to report the current mode, House & Garden is first to bring you the home furnishings style story, *direct from the actual centers where home fashions originate!* Showrooms of leading designers and manufacturers . . . great wholesale furniture markets in Chicago, New York and Grand Rapids . . . smart decorating and accessory shops—House & Garden's editors spent weeks covering them all . . . inspecting, appraising, reporting.

And with the editors went expert photographers, to bring you a series of striking camera studies in color, and dramatic candid camera views, that make up a complete pictorial record of *what's new and what's best* in home furnishings and home decoration. You can lift ideas by the dozen directly from the pages of this practical Portfolio. You can use its advance information to work out your own ideas.

Helpful as a whole corps of decorators, the April "Ideal House" Number of House & Garden will be an inspiration to all who are responsive to the Spring urge to "do things" for their homes! It's an issue that will not only afford immediate help—but one you'll treasure for months to come, as an invaluable addition to your home reference library! So, be sure to reserve your copy early at your newsdealer.

APRIL "IDEAL HOUSE" NUMBER OF HOUSE & GARDEN ON SALE MARCH 22nd



# Fair and Warmer



S.S. REX... THE LIDO DECK

**R**AW, cold, blustering Spring? Not on the Southern Route! The sun is bright, the air is mild... "fair and warmer" is a reliable prediction, even in early March. For in these waters Summer itself lies just over the horizon!

All the way across, as your Italian liner reels off mile after blue mile of southerly ocean, Lido travelers throng on deck... squandering lazy, happy-go-lucky hours... playing, swimming, sun-tanning day after day. And at night, Lido life goes on in the sumptuous interior... or still on deck, if you choose, under velvet midnight skies.

Other shipboard pleasures are in the Lido key... the food, the music... the faultless courtesy of Italian *camerieri*... and the alert, disciplined seamanship that Italian shipmasters insist upon.

In Spring especially, promise yourself a Lido crossing! The Rex and the gyro-stabilized Conte di Savoia... famous superliners... offer direct express sailings. Or, for a leisurely voyage touching at six or more ports en route, choose the popular Roma, Saturnia or Vulcania... and turn your trip into a voyage of discovery, with ample time for shore visits in several fascinating lands!

The leading **TRAVEL AGENTS** in your city are our representatives. Consult them freely—their services are gratis. Or apply to our nearest office: New York, Philadelphia, Boston, Cleveland, Chicago, Los Angeles, San Francisco, New Orleans, Montreal, Toronto.

## ITALIAN LINE





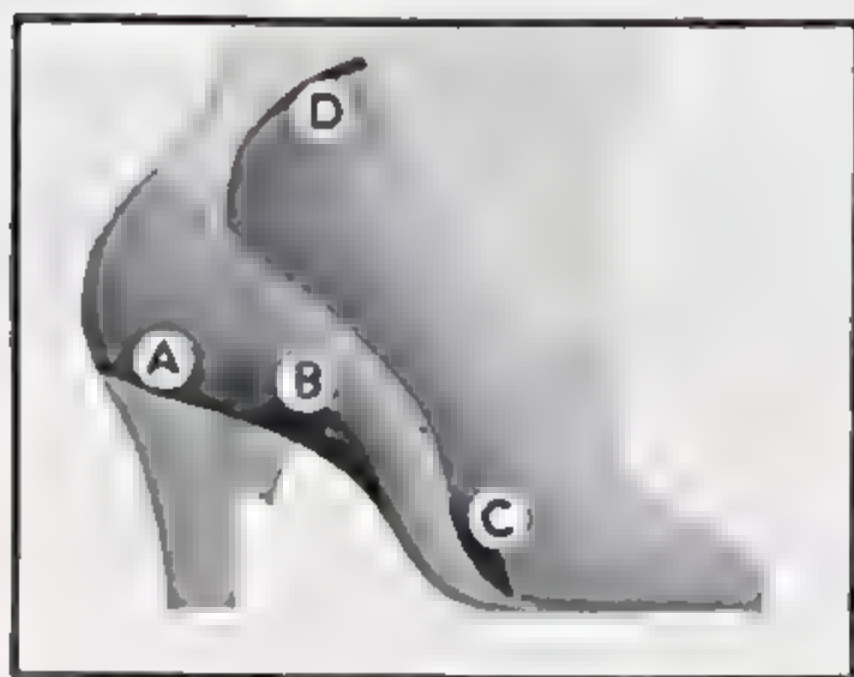
The ALTA



In any fashion picture, feet assume a leading role when graced with Foot Rests' glamorous style, their dignity of quality, the obvious ease provided by the famous Metatarsal Cushion and other Four-Spot Comfort features. Everything modern women demand—style, comfort, quality—in a wide variety of new materials, patterns and colors.

## FOOT REST SHOES

give all this, and footwear takes its rightful place in your attire. Try Foot Rests—you'll like them. Write for free style folder and list of dealers. The Krippendorf-Dittmann Company, 353 East 7th Street, Cincinnati, Ohio. *Makers of women's fine footwear for 68 years.*



### FOUR-SPOT COMFORT

- A—Resilient Heel Cushion absorbs shocks in walking.
- B—New Rolled Insole aids your balance and poise.
- C—Metatarsal Cushion provides necessary support.
- D—Snug Heelast; perfect heel fit; saves your hose.



The ANNE



The ARLENE



\$6<sup>85</sup> to \$7<sup>50</sup>

*Slightly Higher Denver West*





As you meet the others at luncheon... after a morning's shopping or on the way to the theatre or bridge... you will see the new Hockanum Woolens everywhere. Their fresh, vital colors are invigorating—to the eye, to the wardrobe. Their fine weaves—soft casuals and smooth worsteds—tailor beautifully into the loveliest of costumes. You will find that these woolens are featured by good shops, used by good makers, specified by good designers... and thus are available in a really wide choice of smart models of fine workmanship. In coats, suits and dresses... and also by the yard.

**H O C K A N U M**  
*Woolens*

Hockanum Mills, Rockville, Connecticut · Founded 1809

Division of M. T. Stevens & Sons Company, North Andover, Mass. · J. P. Stevens & Co., Inc., Selling Agents, 261 Fifth Avenue, New York



Blue that  
Sparkles  
in Smart

*Matrix originals*



—shoes with an exclusive moulded inner sole to insure glorious ease afoot. Just as your bare foot leaves its impression in moist beach sand—just so surely this remarkable inner sole duplicates, in leather, the exact shape of the bottom of your foot! Known as “Your Footprint in Leather”—this curved, shaped, moulded sole gives your foot the complete support it needs to bear your body weight! For day-long relaxation in shoes, of custom-smartness, choose Matrix Originals. E. P. Reed & Company, Rochester, N. Y. Matrix Style Studio, 47 West 34th Street, New York.



*“Your Footprint in Leather”*

**DONNA** — (top) Self-tone, Patent-trimmed Black or Blue Gabardine.

**VERA** — (center) Narrow bandings of Patent on Blue Gabardine. Also in Black.

**TONIA** — (bottom) Blue Calf with cool, airy punch-work. Tan Calf or White Suede.

CREATED  BY REED



# Munsingwear PRESENTS

## CORDURA *the 1938* *Fabric Sensation*

In Underlovelies

GREATER SHEERNESS  
*with*  
LONGER WEAR

A new Fashion in Dainty Rayon Underlovelies with a smart future—to say nothing of how smooth they appear right under your costume . . . flattering, dressy CORDURA slips, briefs, panties, and bandeaux. Also made in gowns and pajamas. Sheer, yet durable, they wash so well. Exclusively featured at your favorite store. MUNSINGWEAR, MINNEAPOLIS

Underwear ensembles of Cordura, include this well-designed, trim-fitting slip



You'll lounge coolly and sleep comfortably in these sheer Cordura pajamas by Munsingwear

Textured Chiffon but with an iron constitution is this Cordura nightgown.

There's promise of longer wear in sheer panties and bandeaux of Cordura



# So easy to put on—to take off!

## So trim, so smooth to wear!



Make sure your new corsets are closed with **TALON** fasteners... All models now have them

Reg. U.S. Pat. Off.



**Evening finds** you lovely in dresses that cling to you like a sheath. Let no protrusion mar your sleek lines... None will if you wear the right corset—and make sure it has a smooth TALON fastener!

**You wonder** how you'll wear the new daytime dresses—they all fit like a glove above the hipline!... Just choose the proper corset—with a TALON fastener to give utter smoothness at your midriff.

**Even suits,** today, show every line of your figure. No wonder the right corset—with its seam-like TALON fastener—is so important! For this is the *sure* way to achieve today's trimmer, sleeker silhouette!

THIS SPRING, fashion makes it necessary to choose your corsets as carefully as you do your dresses. Why not make certain your foundations have the all-round smoothness of line you need... insist on the Talon fastener in *all* corset closures! You'll adore its security...its quick, smooth action...the way it comes up smiling no matter how often it goes through the laundry. And now the Talon fastener is available on every type of garment... *inexpensive as well as higher-priced!*

PLEASE ADDRESS ALL INQUIRIES TO TALON, INC., MEADVILLE, PA.



TALON fastener is the only slide fastener especially made to meet the severe requirements of corsets. It locks securely. It is not harmed by laundering. Always operates with perfect smoothness.

**TALON SLIDE FASTENER IS MADE BY TALON, INC.**

Reg. U. S. Pat. Off.



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# Zephyr<sup>III</sup>



As light as air, streamlined to your foot by the cunning of "Lastex," it trips on the heels of those two other I. Miller triumphs with "Lastex," the Zephyr and the Zephyrette. Yes, the magic of "Lastex" creates stretchable leathers as well as stretchable fabrics. Behold Zephyr III, the perfect accomplishment, the Fashion of the moulded shoe, sans fastening of any kind, so flexible you will walk as if blown by the breeze. Choose it for Spring or Summer at any I. Miller store, in "Parisand" and other colors, in pin-point perforated suède or in gabardine, with high or low heels.



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Beautiful Shoes

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Cities, United  
States, Canada and  
Foreign Countries

*Parisand*  
REG. U. S. PAT. OFF.  
new I. Miller color origination

## Lastex

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...THE MIRACLE YARN THAT MAKES THINGS FIT

An elastic yarn manufactured exclusively by United States



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## SPORTMOULD by Carter

There's no other foundation like it! Sportmould is so smooth . . . so smartly styled it gives your figure the natural sleek grace and supple firmness that everyone wants and needs in active sport! Sportmould keeps you in grand form . . . no bunching, no uncontrolled lines . . . just smart, firm, easy smoothness. Absolutely new is the low-cut back with adjustable shoulder straps that can be worn crossed or straight. Wear Sportmould, too, under bathing suits, sun suits and house coats. In fact, it's ideal for all activities!

Sportmould, F103 (main illustration), is tailored of jersey-stitch Mouldette fabric made of soft "Lastex," cotton and rayon yarns. Pre-shrunk, washable. White and Peach. Detachable garters. Even sizes 32—38. \$5.00.

REMEMBER . . . all youth-figures trust to Carter's. Completes, girdles and pantie girdles, pre-shrunk and washable from \$1.00 to \$10.00.

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The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco. Home Executive Office: Needham Heights, Massachusetts. Made and sold in Canada by J. Eisman & Co., Ltd., Toronto.



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Carter's FOUNDATIONS  
Pre-shrunk



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\$6<sup>00</sup>  
*Slightly higher  
in Far West*



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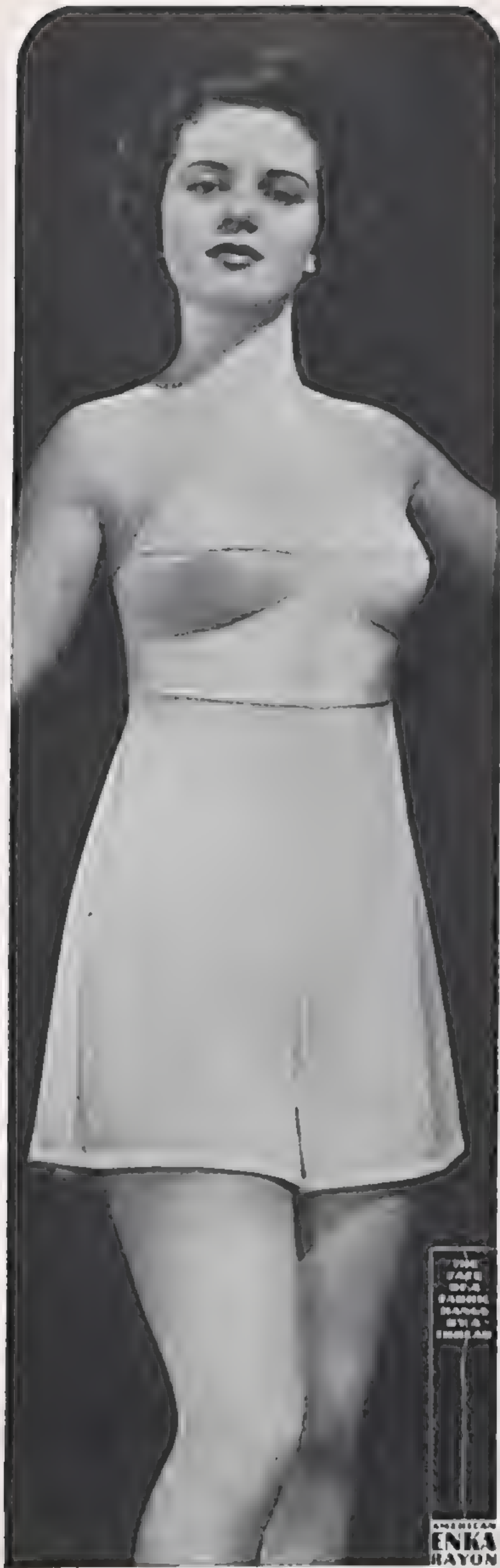


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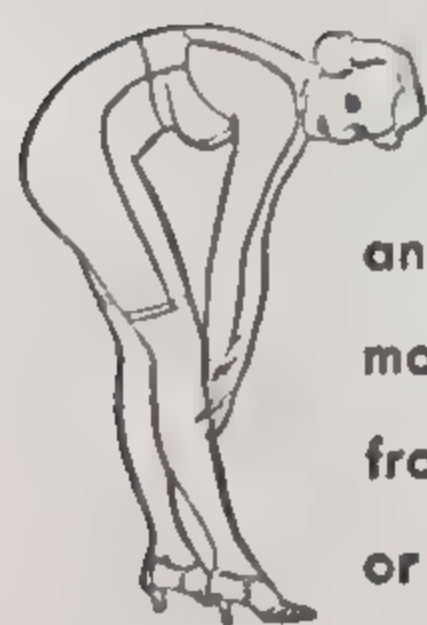






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### KALMOUR GOWN

on opposite page

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| ASHLAND, KY.....            | Parson-Faulkner          |
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| ATLANTIC CITY, N. J.....    | Hornberger's             |
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| AUGUSTA, GA.....            | Mme. Luffy               |
| BALTIMORE, MD.....          | Stewart & Co.            |
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| BATON ROUGE, LA.....        | The Dalton Co.           |
| BATTLE CREEK, MICH.....     | Seaman's                 |
| BEAUMONT, TEX.....          | The Fashion              |
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| BRADDOCK, PA.....           | Sachs                    |
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| CHARLOTTE, N. C.....        | Quality Shop             |
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| FLINT, MICH.....            | The Capitol Dept. Store  |
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| KINSTON, N. C.....          | Betty Shoppe             |
| KNOXVILLE, TENN.....        | Corrine Parrott          |
| KOKOMO, IND.....            | Hall's                   |
| LA CROSSE, WISC.....        | La Mode                  |
| LAFAYETTE, IND.....         | Wm. Doerflinger Co.      |
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| LANSING, MICH.....          | Mary Sachs               |
| LEXINGTON, KY.....          | Style Shop               |
| LIMA, OHIO.....             | Denton's                 |
| LINCOLN, NEB.....           | Feldman's                |
| LITTLE ROCK, ARK.....       | Magee's                  |
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| MANILA, P. I.....           | Cinderella Frocks        |
| MARION CITY, IOWA.....      | Mme. Ada Shop            |
| MCKEESPORT, PA.....         | Damon's                  |
| MEMPHIS, TENN.....          | Katzman                  |
| MERIDIAN, MISS.....         | Halle-on-Main            |
| MEXICO CITY, MEX.....       | The Liberty Shop         |
| MILWAUKEE, WISC.....        | Sanborn Hnos.            |
| MINNEAPOLIS, MINN.....      | Bitker-Gerner            |
| MONROE, LA.....             | Harold                   |
| MONTCLAIR, N. J.....        | The Palace               |
| MONTGOMERY, ALA.....        | Frederick's              |
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| NEW BURG, N. Y.....         | Johnson & Hare           |
| NEW CASTLE, PA.....         | The Claire Brown Shoppe  |
| NEW HAVEN, CONN.....        | Moline's                 |
| NEW KENSINGTON, PA.....     | Silverman's              |
| NEW ROCHELLE, N. Y.....     | Karanne                  |
| NORTHAMPTON, MASS.....      | John Everets             |
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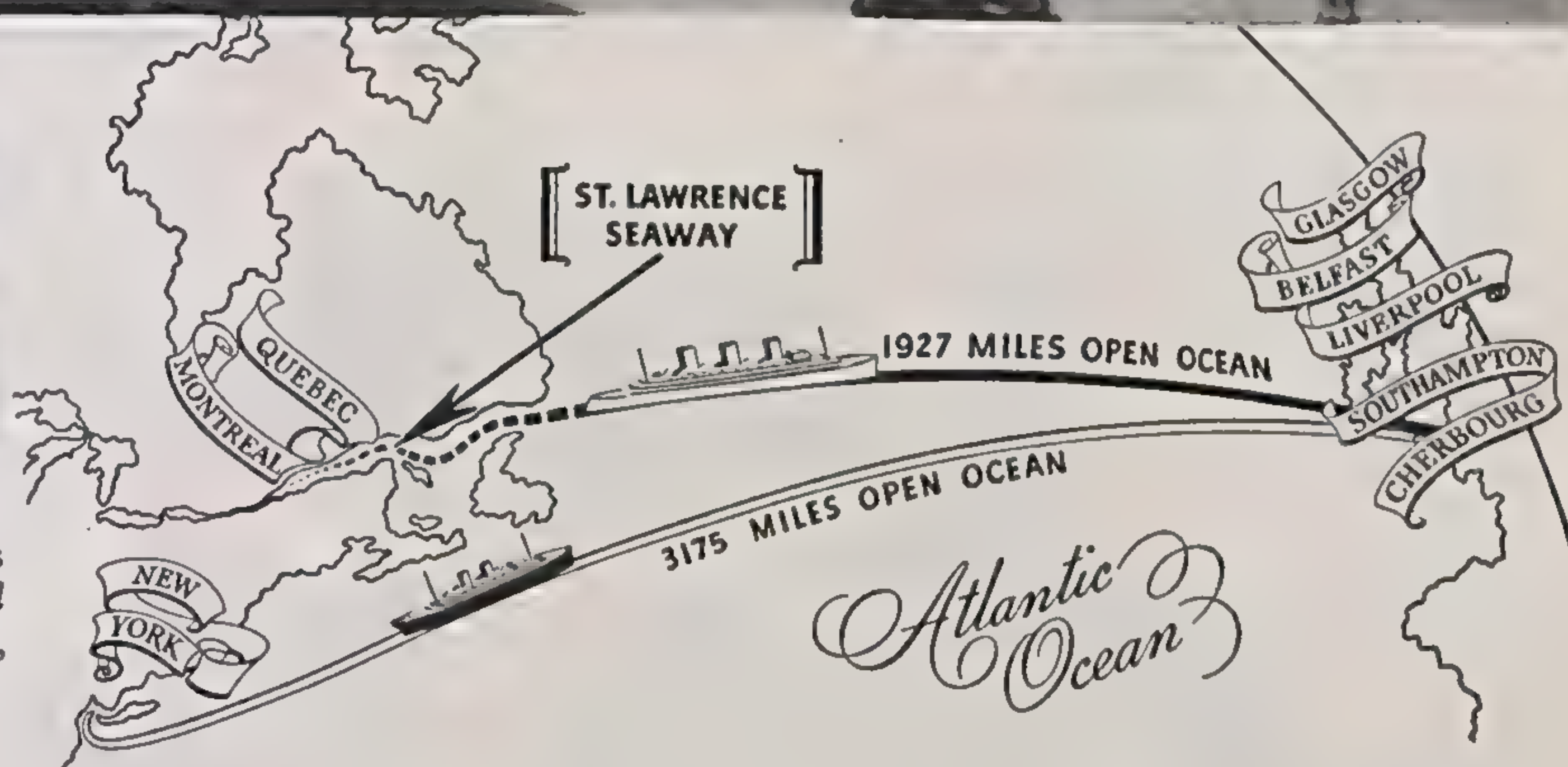
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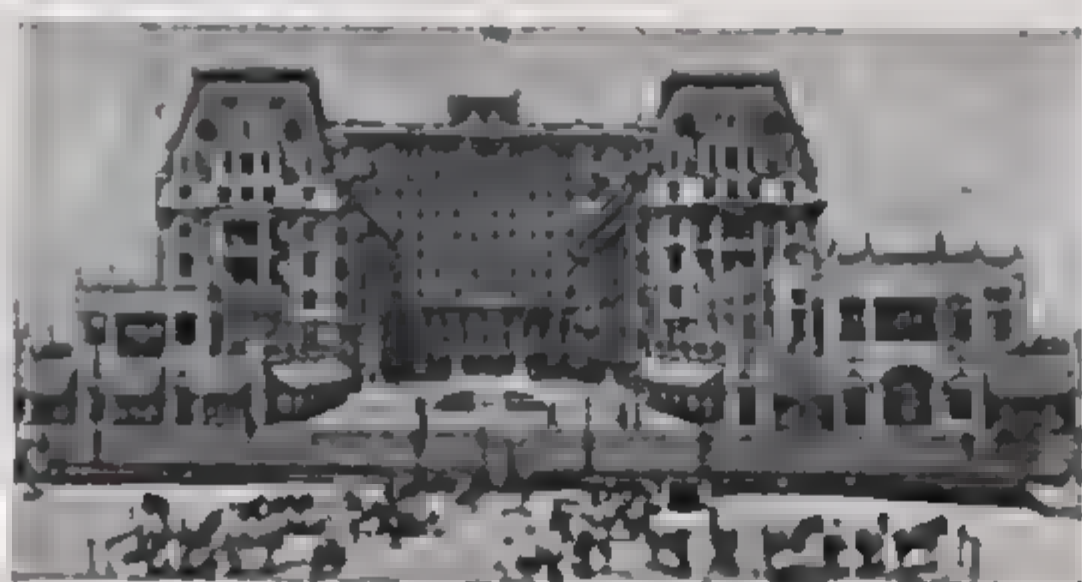
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Pinehurst, North Carolina, is represented by the United North and South Golf Championships, March 23-25; and the Annual North and South Invitation Women's Championships on March 28-April 1.

Aiken, South Carolina, offers the annual Aiken Horse Show in Hitchcock's Woods; the last week in March.

Sea Island, Georgia, presents its Spring Tournament for 1938 Club Championship at the Sea Island Golf Club, March 16-19.

St. Petersburg, Florida, comes to the fore with the Junior Davis Cup Tennis Matches on March 25-27.

Miami, Florida, will fall in line with the Florida Year-Round Clubs Women's Golf Championships on March 18-23; and the Annual Biscayne Bay Regatta, March 19-20.

Greensboro, North Carolina, turns out with the Greater Greensboro Open Golf Tournament on March 26-28, at the Sedgefield Country Club and the Starmount Golf Club.

With no less fanfare the Western States make their bid for honors with many and diversified legions to represent them in our sports review.

Yosemite National Park carries the banner for the winter sports world, presenting Novice Ski Races at Badger Pass on March 25-27.

Palm Springs, California, keeps in step with its Invitation Tennis Tournament, March 26-27.

Del Monte, California, follows on March 26-27 with the Del Monte Invitational Handicap Golf Tournament.

## CAROLINA CUP

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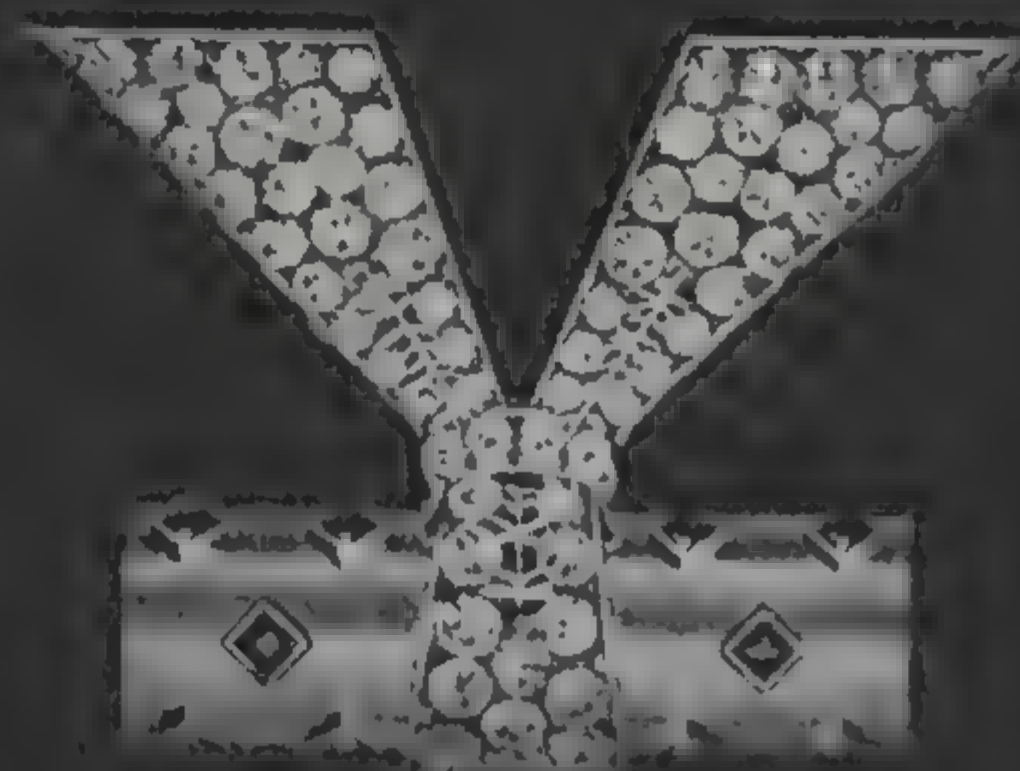
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New York

Dear Margo:

I'll never cease being grateful for the "tip" you gave me on your last visit. With Vogue's Address Book as my personal "courier", shopping has really been fun. I also followed your suggestion and made it up into a real, little address book for my purse. On your next trip, we'll have time for all the new matinees.

Love,

Caroline

# Miss Swank

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Luxurious! Pyjamas man-tailored of "Satin Supreme" in luscious colors, with contrast piping... reason enough for exquisite Ivory care!

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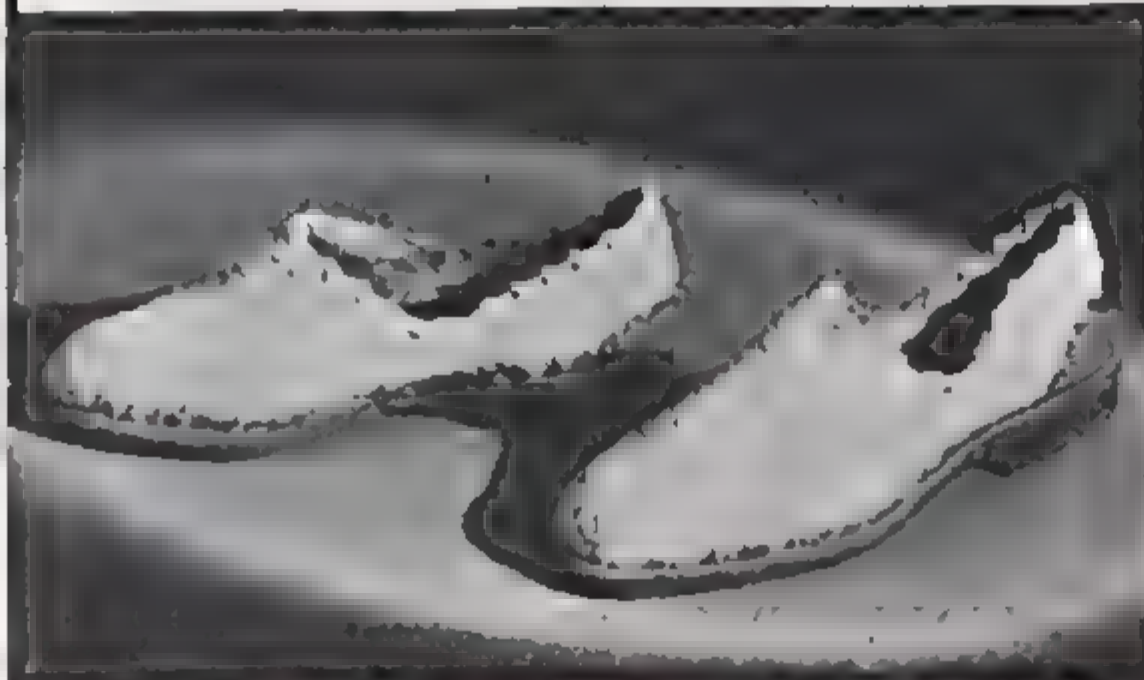


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# VOGUE COVERS

## High and low



"You have received Picassos for Christmas, you have called in Bérard to do portraits of your pet Siamese, there is a head of your offspring by Epstein in the corner. But how many serenades has Stravinsky been commissioned to write for your birthdays? Has Hindemith done your portrait in music? How many pieces by Markevitch bear your name in their dedications?"

Thus challengingly in the cause of modern music speaks the committee of the High-Low Concerts that are being given on the Viennese Roof of the St. Regis. The dictum continues:

"You will talk race-horses, clothes-horses, British actors, or psychoanalysts until you are blue in the face, but, at the mention of a modern composer, you become strangely silent. Perhaps you think that modern music is cacophonous or just plain dull. We intend to show you that it isn't."

And they do. What's more, they serve it to you in such comfortable portions that even the most rebellious and sedentary husband can be won over. The programs run from an hour to an hour-and-a-half in length. They begin with a signature rather like a radio theme-song, commissioned especially for the concerts from Aaron Copland. Then comes a short and amusing talk by one of the founders, who gives you a pretty precise idea of what's to come. What comes is the concert itself, consisting of the committee's selections as "the more palatable offerings in the

realm of the new music." This, no doubt, is the "high" part of the concert. But for those who like their music "low," each program includes as an added feature a swing soloist (Duke Ellington for one, Benny Goodman, for another), playing works either specially written for the concert or not previously heard. The concerts are being given for the benefit of the Composers' Fund of the League of Composers, and the third and last of the series will be given on April thirteenth.

But that's not the end of it all. Once you've acknowledged modern music to be a highly agreeable form of entertainment, why not regard it, too, as a useful commodity that can be obtained at reasonable prices? Commission a cantata for your grandfather's golden wedding-day, or a set of variations on the Big Apple for your débutante daughter. Consult the Composers' Committee about it (headed by Vernon Duke, founder), and write to the treasurer, Mr. Charles Kunen, at 315 West Fifty-Seventh Street, for tickets to the final concert on April thirteenth. Next year, they hope to have more High-Low Concerts and to establish the series as a regular event in the New York season.

## The cure at Saratoga

People are always asking us for some place not far from New York where they can go to get away from it all and just rest—and perhaps lose a few pounds or gain them. And we know where; we know *exactly* where. Saratoga!

Saratoga has always occupied a special niche in our heart, anyway. Not the Saratoga with the horses and every one in a frenzy of gaiety. But the Saratoga out of season, when the town is asleep and the beautiful grounds of the Spa take on additional peace. If you go there for the cure, the first glimpse, from the train window, of the lovely trees and lands of the Reservation makes you feel peaceful and happy.

Saratoga is only four hours from New York by train and about six hours by motor. As soon as you get there, you go to the Gideon Putnam, the hotel that is on the Reservation grounds, and you feel at home. One good reason for that is because, when Mrs. Tuckerman Draper decorated the hotel, she did the bedrooms to look like rooms in your own country house, with comfortable chairs and green-leafed wall-paper and big dressing-tables. The food is excellent, simple but beautifully cooked. And one major advantage in going out of season is that the Gideon Putnam has special rates that are far, far lower than those you pay during the racing season.

The Washington Baths is the only building at the Spa kept open for the cure during the off season, and the prices there are appreciably lower than in the grander Roosevelt Baths.



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# THE TOWN

though the treatments are exactly the same.

If you want any special care, you go armed with your physician's directions. Otherwise, the Spa physician directs the course of your treatments. You take the mineral baths, in those wonderful, incredible, natural bubble waters that buoy you up so you actually float on the surface of the water, unless your feet are braced to keep you down. You have superb massage and colonic irrigations, the Scotch hose, reducing baths, salt rubs, whichever your régime calls for. And every one is so nice to you. If you go there tired and thin, they handle you like a precious paper doll. If you go to lose weight, they enter into the spirit of the thing and put personal determination in getting the pounds off you.

A bus trundles you over from the hotel to the baths. There are beautiful walks through what seems almost unexplored country, but is really so under control that there are signs to tell you how far you have gone. When you have nothing else to do, you drink the waters and wish that you never had to go back to wherever you came from.

The off season—and the corresponding rates—lasts through May, which is one of the most beautiful months of the year to spend there.

## Native talents

Those of you who have dropped your leis into the ship's wake as it steamed away from Hawaii can assuage your want-to-go-back pangs by stopping in at the Hawaiian Room of the Hotel Lexington, to which have been transplanted authentic Hawaiian atmosphere, food, drinks, and meteorological phenomena. There you can see clouds drifting across the ceiling; shadows of palm-trees falling across grass matting; fellow-diners garlanded with bright paper leis.

While you consume such delicacies as *Moa Oma Me Leko Me Palaoa* (which translates into poached boned young chicken) or sip *Okolehao* punch from a cocoanut, Lani McIntire's orchestra—straight from the Royal Hawaiian in Honolulu, and another proof of how far the Lexington has gone for authenticity—gets you into a hibiscus-and-moonlight-through-palms mood. Lani McIntire sings—well, meltingly is just one good word for it. And for the final touch, there's Princess Kuulei who dances the real interpretative hula.

Now and then during the course of the evening, a tropical storm comes up—the ultimate bit of realism. It bursts over a Hawaiian landscape set into one wall, dampens nobody, but, in full sight and hearing of all, thunder growls, lightning flickers, real rain splashes and drips off straw thatching, and a rainbow brightens. The Hawaiian Room is, in fact, the next best thing to a steamship ticket.



## Give us a lecture

Besides shopping, matinées, and movies, the current lectures of New York, less frivolous but more beneficial, have also built up a regular following. Among these are the talks at the Metropolitan Museum—on subjects ranging from flowers to a tour of archaic Greek art. They are offered free to the public every day but Monday and Friday.

These various courses, which have been going on all winter, will continue through May, but each is a separate unit in itself, and you may begin at any time. There are tours of the galleries, or the study of art in general; most appealing of all, however, to the modern housewife, is the study of colour and decorative art. This means the design of rugs, furniture, jewellery, and dress. Under the heading of Colour, Mr. Richardson Wright, Editor of *House & Garden*, will, on Sunday afternoon, May 8, talk about Garden Design. The Metropolitan has become a laboratory for any one wishing to learn the basic elements of decoration.

Also concentrating on the subject of interior decorating are the Wednesday afternoon "Matinées" at McGibbon and Company (49 East Fifty-Seventh Street)—free to any one interested. This famous old linen house, well represented inside many New York homes, has talks on everything connected with the Fine Arts of Gracious Living. Among the speakers so far have been artists, craftsmen, decorators, or writers, such as Gelett Burgess, Tony Sarg, Reta Cowles.

The Town Hall is offering a series of short (Continued on page 60)



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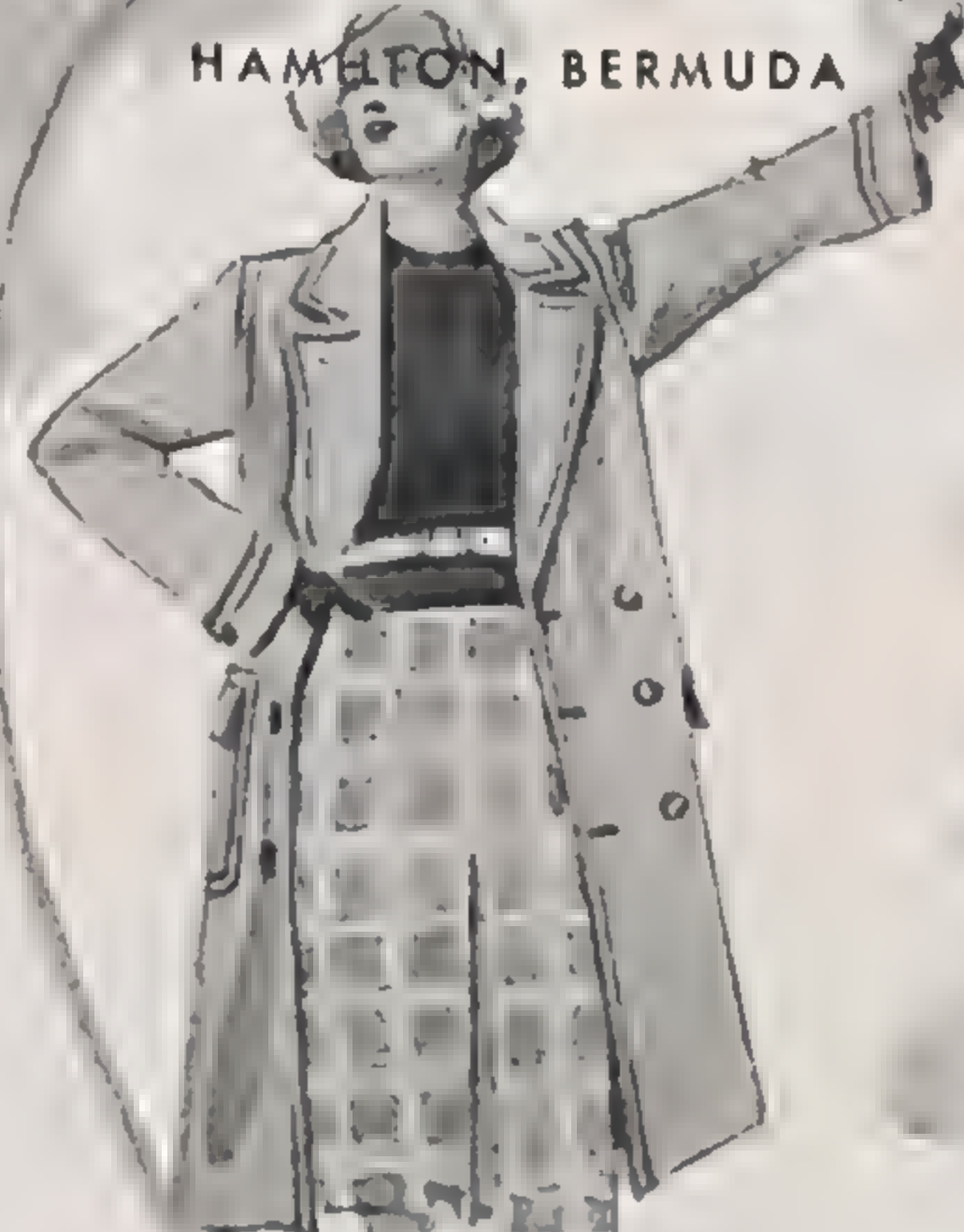
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THE SAPHIRE HAT OF TODAY is the Fashion of Tomorrow!

# VOGUE COVERS THE TOWN

(Continued from page 59) courses in philosophy and science, and in social, economic, and political problems. They're given in the late afternoon, from 5:30 to 6:45 P.M. so that business people who want to become better informed on present-day issues can come.

## Wine-tasting



Recently, we heard something about "wine-tasting in the St. Regis cellar," and our curiosity sent us scurrying to investigate. It seemed that

Mr. Julian Street, famous gourmet and authority on wines, was revising the St. Regis wine-list. More specifically, he was going over the less expensive, non-vintage wines, to be sure that they bear out the quality of the rest of the list. The scene of all this wine-tasting was (naturally) the high, bottle-walled cellar of the hotel. The time—every day for a week. (Two years ago when Mr. Street selected the original list, it took two months.) The tasters—Mr. Street and Mr. Laurysen, general manager of the St. Regis. The rest of the personnel fluctuated from day to day.

Action—the tasters sit at a small round table. Arranged thereon are a great many glasses—a million, apparently. Both Mr. Street and Mr. Laurysen have upset systems and languid appetites from their week-long tasting, although the wine is never swallowed, for this would make distinctions less accurate. Before each wine, they drink water or nibble bread and cheese, to nullify the taste of the last one. Brown paper jackets disguise the bottles from which the wine is poured. Glasses are held to the light, the contents swirled about and then sniffed—for frequently, a person who knows wines can almost judge them by the colour and the bouquet. The day we were there, champagnes were being tasted. After trying all the non-vintage champagnes, there was much discussion and re-tasting until all agreed on which were the best of the lot.

We left, finally, feeling very full of knowledge,—realizing anew that wines are a cult over which one could spend a life or two of study.

## Circus in oils

Boris Aronson, who paints circuses in a wild, free style, is having his first one-man show of oils at the

Babcock Galleries, 38 East Fifty-Seventh Street. It will last throughout this week—until March nineteenth. Because he has actually travelled with circuses both here and abroad, he really knows what goes on behind the daring feats and tinselled glamour of the show. Some of his paintings tell about experimental rehearsals; others show performers in action, with the circus horses he is so fond of.

Next to circus life, Mr. Aronson likes the life of a Gloucester fisherman, and his current exhibit includes a few paintings done at Gloucester, as well as one or two still lifes. Painting, however, is not his sole occupation. He is also a scenic and costume designer on Broadway—having, to date, forty shows to his credit. The latest are "Three Men on a Horse," which was a hit, and "Western Waters," which, though it ran only three days, had such a realistic barge that you could practically feel the difference when the tide went out.

The whole crumbling change of Russia was a part of Boris Aronson's life before he came over here fifteen years ago. Though he arrived in New York unknown, practically penniless, barely speaking English, he has now made a reputation in both theatrical and artistic circles.

## Paris sends us a boîte

Into the midst of New York's active, jazz-conscious night-clubs has come a French *boîte* where, instead of dancing, people relax sedately in an atmosphere strongly resembling the old *Salon* days. This is Le Ruban Bleu, above Theodore's dignified restaurant at 2 East Fifty-Sixth Street, which features three entertainers and very well-behaved guests. Most of us have heard about that unique place in Paris called Le Bœuf Sur le Toit; on top of it, Mr. Herbert Jacoby placed Le Ruban Bleu. Now this same Mr. Jacoby has brought his entertainers to New York, and, without changing their repertoire to amuse the American audience, succeeds in amusing them enormously.

On a soft carpet surrounded by tables, Elsie Houston, the distinguished Brazilian singer heard occasionally in recitals of her own, sings the folk-songs of her country. Then Marie Eve, a piquant Swiss girl, gives a series of pieces in French—a talking ballet. She talks, she sings, she dances; she wears fantastic little costumes—an abbreviated skirt that fails to meet her black silk stockings. In

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the places women talk about. They're the shops where you find individual versions of real-

ly smart things to wear . . . where they make a new woman of you with a special facial or a perfectly fitted corset . . . where buying a hat is an exciting adventure. You'll discover the best shops and the most inspiring fashions with the help of Vogue. It's so dependable!



# VOGUE COVERS THE TOWN

a few minutes, Jimmy Daniels, one of Harlem's sophisticates, comes out and sings appealingly.

These three alternate, at well-spaced intervals, while people sip their champagne and talk in monotones. For, if you have something vital to discuss, here you are never drowned out by raucous laughter, or by music. The two pianists alternate, and there is no orchestra. There is never any cover charge, either; a minimum charge only on Saturday nights, and then it's but about \$1.50. Although the place may be empty at eleven, by midnight every table is taken.

## Your share of music

Every day in New York, countless new organizations are born, including some much-needed ones that deserve to thrive early and long. Of this ilk is the Philharmonic-Symphony League, which began its career in February. It's providentially designed for those who can't afford the luxury of a weekly subscription to the Philharmonic, but who go whenever possible and would like to feel that they're sharing in its activities.

Attuned to the trends of the times are the aims of this new organization with its goal of ten thousand members. For music, certainly, should be the property of many, not the responsibility of a few. With more music-lovers taking an active interest in it, the price of your share becomes laughably little. These are the privileges available to members of the Philharmonic-Symphony League, for about ten dollars a year: (1) one or more private special concerts every season; (2) lectures on the orchestra, its music, and the appreciation of it; (3) a private recording of an unusual work made for League members by the orchestra, and not to be sold to the public; (4) tickets for one of the regular Sunday subscription concerts; and (5) six monthly bulletins giving news of the orchestra's programs and activities and other news of musical and personal interest. You can find out more about the League by writing to Mrs. John T. Pratt, Steinway Building, 113 West Fifty-Seventh Street.

## Town gossip

Georges Fontana, whom you'll remember as one-half of the incomparable ballroom combination of Moss-Fontana, is teaching dancing at

the Hotel Pierre. In his studio on the lobby floor, Monsieur Fontana will teach you to tango and rhumba with Continental finish, and give instruction in all the newest steps you want to learn. Lessons are given privately, and by appointment only....

...*"Trompe l'Œil,"* old and new, is the subject of the March exhibition at the Julien Levy Gallery, 15 East Fifty-Seventh Street. Which means, as you no doubt know, a series of illusionistic pictures: what appears to be a hundred-dollar bill tacked loosely onto the canvas turns out to be painted on; what makes a perfectly good picture from this angle, makes no sense from that—and so on. Not all of them, perhaps, immortal as works of art, but it's fun to be fooled now and then....

...Water-colours by Constantin Terechkovitch are being shown at the Carroll Carstairs Gallery, 11 East Fifty-Seventh Street, from now until the end of the month.... Beginning March 28, Durand-Ruel, 12 East Fifty-Seventh Street, will exhibit paintings by Cézanne....

...There's an exhibition of sculpture by Robert Davidson at the Tricker Galleries, 19 West Fifty-Seventh Street, from March 26. Mr. Davidson is the resident sculptor of Skidmore College. If you've ever seen its campus, you probably noticed the charming statues here and there, and decorative reliefs in the walls....

...Paintings by Chagall, of the French Expressionistic school, are on view at the Lilienfeld Galleries, 21 East Fifty-Seventh Street, until March 26.... Water-colours and etchings by Ernest Roth are at the Grand Central Art Galleries at 15 Vanderbilt Avenue, until the twenty-sixth. And beginning the twenty-second, they're showing flower paintings by Maud Mason....

...If you like old jewellery, you'll want to see the Brooklyn Museum's collection of Chinese costume jewellery. Most of it is work of the nineteenth century, very beautiful, and reflecting curious old Chinese customs.... Beginning the fourth of April, the Fifteen Gallery, 37 West Fifty-Seventh Street, will house a one-man show of sculpture by Miss Cornelia Chapin. It includes a number of animal figures carved—and this is unusual—direct from life. Very smooth and simplified, each figure expresses the essential character of its kind, rather more than a particular individuality.

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# DECORATOR'S DAY-BOOK

It may be the Williamsburg influence, or even just the natural desire for variety, but, in many recently decorated houses and flats, there is at least one Federal or Victorian room, however modern the rest of the scheme may be. You will still find country houses in which each room follows our own historical precedent, which seems the only sensible plan, given a hundred-year-old background.

But even in town, a single sitting-room is often given over to the special prizes of a family collection, such as the room in the house of Mr. and Mrs. Courtlandt D. Barnes, junior, in East Sixty-Second Street, with its red-papered walls and lace curtains.

And in Fifty-Fifth Street, in a little house with cast-iron porches, the Henry A. Bulls, junior, have gone quite General Grant, with pink-striped walls and crimson curtains.

In the Angier Biddle Duke house in Tuxedo Park, in the midst of modern mirrors and fabrics, you will find a purely Victorian bedroom—striped flowered paper on the walls, embroidered mull curtains with valances tied with great taffeta bows, and low Victorian stuffed chairs covered with velvet.

Whether you have Victorian or earlier American pieces, these need suitable backgrounds, and there is a great range of reproductions of wall-papers that makes this quite easy. Nancy McClelland has a paper adapted from an early American stencilled wall, and a number of French copies of later papers that were used in Federal houses. For the mahogany pieces, there are the English-Chinese papers at Rose Cumming's, if you are not up to painted wood panelling.

A personalized version of the 1820 landscape papers has been made for Mrs. Reeve Schley by Hanley Henoeh. Here, around the walls of a large dining-room, runs the landscaped history of the Schley and Prentice families, the family mansions on Brooklyn Heights, and the office and warehouse buildings belonging to the family; and, on the river, the ships—all reproduced from old photographs and prints. On another wall, the New York side of the river shows the original farms up to the East End Avenue site of the present Schley flat.

### DOCUMENTARY FABRICS

Fabrics for American rooms present few difficulties, since, in their periods, they were almost entirely imported, and still are, with some changes in colour. If a passion for authenticity possesses you, old chintzes and silks can still be had.

Elinor Merrell has, perhaps, the largest collection of these documentary fabrics, and even a few fringes and galloons to finish them off. Any decorator, however, can hunt up for you the right striped satin for curtains, and the right chintz for a four-post bed, from the thousands of reproductions on the market. Embroidered mull curtains, if you must have them, will probably have to be old ones, as will the needle-point or Aubusson carpets. Even the Victorian flowered carpets

with their great scrolls and vast roses are all but impossible to find, but here, too, there are a few reproductions with rather less elaborate colouring.

For a Federal room, there is a particularly good pattern of Empire rosettes on a plain ground, which comes in a number of colourings. And there is a Victorian one of scrolls alone, in shades of crimson or of blue, which almost entirely cover the white ground. In Victorian rooms, we are getting back to the fabrics that were originally used: serges and felts for curtains and upholstery, as well as the hugely flowered and ubiquitous chintzes. There is a good and inexpensive serge-like fabric to be had, although the range of colours is limited, and felt, which has the virtue of being seventy-two inches wide, has an almost unlimited colour-range. Heavy bullion-fringes are inevitable, but they will have to be made to order, either of cotton or of silk.

### FEDERAL HOUSE, DUTCHESS COUNTY

On a wooded hill that rises toward Millbrook from Dover Plains, in Dutchess County, a miniature Federal house has just been remodelled by Laurence Colwell. Built in 1820, four fluted columns support a long pediment that shadows the bedroom floor; and at each side, small wings, containing one room, widen the façade. Small windows in the cornice have the original wooden grilles of Greek-key design. What seems to be a rambling addition at the back is really the original seventeenth-century house, Dutch oven and all.

The panelled entrance-hall, with its simple mahogany-railed staircase, leads on the right to a flowered bedroom with woodwork painted to match the great roses in the paper. On the left, the square drawing-room has walls in soft grey-blue, with the ceiling and the woodwork in pale puce. The door and window-frames have the slightly Egyptian look that architects were so fond of in 1820, and the heavy panelled doors have the original mahogany-graining that was done mysteriously with stale beer. The windows are curtained with pale blue linen patterned with roses and tulips, and the same linen is used on a small sofa. Two Empire mahogany armchairs are covered with striped satin in pale blue, crimson, and beige; and a white-and-gilt Empire sofa covered with old crimson moire repeats the colour in the curtains. A fine, florid Aubusson carpet gives colour to the floor.

In the left wing, which has been converted into a small dining-room, the walls are stretched with striped ticking, yellow, white, and beige, over a beige-painted wainscoting. Here, a long cream-painted table, with Greek-key borders in gilt, is surrounded by cream-and-gilt Heppelwhite chairs with the seats and shield-backs covered with white leather.

Opening off the corridor, an old brick-paved terrace is enclosed on the east side with original trelliswork and adjustable shutters—with a high view through great trees across Dover Plains.

EVERETT GRAY LINSLEY



# SOCIETY

## BIRTHS

### NEW YORK

**Bugbee**—On February 3, in Berkeley, California, to Mr. and Mrs. Henry Greenwood Bugbee, junior (Jeanie O. Abbot), a daughter, Ann Greenwood Bugbee.

**Casey**—On December 28, to Representative Joseph Edward Casey and Mrs. Casey (Constance M. Dudley), a daughter, Jean Dudley Casey.

**Cox**—On February 12, to Mr. and Mrs. Duncan Bulkley Cox (Frances Magor), a son.

**Fisher**—On January 23, in Princeton, New Jersey, to Mr. and Mrs. Evan Thomas Fisher (Elizabeth Burnett), a son.

**Ford**—On February 5, to Mr. and Mrs. Frank Richards Ford (Cornelia Ward Burchell), a daughter, Susan Ford.

**Gaynor**—On February 7, to Dr. William C. T. Gaynor and Mrs. Gaynor (Primrose Whitfield), a son, Michael Whitfield Gaynor.

**Jones**—On February 9, to Mr. and Mrs. Robert Haydon Jones (Joan Shaw), a son, Robert Haydon Jones, junior.

**Pagel**—In December, to Mr. and Mrs. Alex J. Pagel (Elinor R. Bronaugh), a son.

### BOSTON

**Seton**—On February 14, to Mr. and Mrs. Henry Seton (Louise Brimmer Inches), of Brookline, Massachusetts, a daughter, Mary Louise Seton.

### CHARLOTTE, NORTH CAROLINA

**Marsh**—On December 22, to Mr. and Mrs. Lex Marsh, junior (Betty Hunter), a son, George Alexis Marsh, third.

**McMahan**—On January 8, to Mr. and Mrs. T. E. McMahan (Emma Cothran), a daughter, Sally Cothran McMahan.

**Roberts**—On January 6, to Mr. and Mrs. Alfred L. Roberts (Ruth Alexander), a daughter, Ruth Alexander Roberts.

**Wearn**—On January 5, to Mr. and Mrs. Olin P. Wearn (Mary Patterson), a son, Joseph Henry Wearn.

### DULUTH

**Sullivan**—On December 1, to Mr. and Mrs. Francis Copeland Sullivan (Rosemary Kenney), a daughter, Judith French Sullivan.

### ELIZABETH

**McCreary**—On December 19, to Mr. and Mrs. H. Byron McCreary, a daughter, Mary Lou McCreary.

### ELMIRA

**Baldwin**—On January 23, to Mr. and Mrs. Everett Baldwin (Lois Richmond), a son, Robert Richmond Baldwin.

**Crocker**—On February 9, to Mr. and Mrs. F. Slee Crocker (Cora Rapelyea), a son, John Slee Crocker.

### HOUSTON

**Boone**—On December 19, to Mr. and Mrs. James Carter Boone (Frances Sara Gieseke), a son, James Carter Boone, junior.

**Coates**—On December 3, to Mr. and Mrs. Francis Graham Coates (Emily Fairfax Davis), a daughter, Merrick Coates.

**Meador**—On December 27, to Mr. and Mrs. J. Gibbs Meador (Mary Joe Garrett), a son, Glen Meador.

### KANSAS CITY

**Chambers**—On January 14, to Dr. James Q. Chambers, second, and Mrs. Chambers (Josephine Crane), a son, James Q. Chambers, third.

**Hamilton**—On January 22, to Dr. Hugh G. Hamilton and Mrs. Hamilton (Matilda Royster), a son, Hugh Girard Hamilton, junior.

**McGreavy**—On January 26, to Mr. and Mrs. Milton McGreavy (Barbara James), a daughter, Barbara Ann McGreavy.

**Russell**—On January 10, to Mr. and Mrs. Forsha Russell (Harriet Minty), a daughter, Lavina Russell.

**Sutton**—On January 27, to Dr. Richard Sutton, junior, and Mrs. Sutton (Serena Neel), a daughter, Serena Lee Sutton.

### LINCOLN, NEBRASKA

**Bickel**—On December 16, to Mr. and Mrs. Harold LeRoy Bickel (Sallie Love Banks), a daughter, Jean Banks Bickel.

**Junge**—On December 13, to Mr. and Mrs. Emmett Junge (Edith Sadler), a son, James Sadler Junge.

### LOS ANGELES

**Kice**—On January 23, to Mr. and Mrs. Hugh M. Kice (Bernice Carr), a son.

**Rathbone**—On January 27, to Dr. Robert H. Rathbone and Mrs. Rathbone (Rowena Thom), a son, Christopher Rathbone.

### MEMPHIS

**Russell**—On January 20, to Dr. Percy B. Russell, junior, and Mrs. Russell (Dora K. Butcher), a son, Percy Blackiston Russell, third.

## ENGAGEMENTS

### NEW YORK

**Adams-Coogan**—Miss Gay Adams, daughter of Mr. W. Herbert Adams, of New York, to Mr. Richard C. P. Coogan, son of Mr. and Mrs. W. Gordon Coogan, of Madison, New Jersey.

**Clarke-Paton**—Miss Mary Hyde Clarke, daughter of Mrs. S. Beach Cooke, of Cooperstown, New York, and of Mr. George Hyde Clarke, of Cooperstown, to Mr. Kenneth Henson Paton, son of Mr. and Mrs. George Crawford Paton, of Flushing, Long Island.

**Dannreuther-Coster**—Miss Helen Louise Dannreuther, daughter of Mr. and Mrs. Gustav Dannreuther, junior, of New York, to Mr. Edward Livingston Coster, son of the late Edward Livingston Coster and Mrs. Coster, of "White Hall," Katonah, New York.

**Duggan-Weld**—Miss Sally Ann Duggan, daughter of Dr. Stephen Pierco Duggan and Mrs. Duggan, of Greenwich, Connecticut, to Mr. Alfred White Weld, son of Mrs. E. Allan Wood, of Greenwich, and Mr. Francis M. Weld, of New York.

**Hope-Austen**—Miss Helen Talcott Hope, daughter of Mr. and Mrs. Walter Ewing Hope, of New York, to Mr. David Edward Austen, son of Mr. and Mrs. George Austen, of Charlottesville, Virginia.

**North-Gibbons**—Miss Jean Underwood North, daughter of the Hon. Henry Thompson North, M. C. P., and Mrs. North, of Glendon, Harrington Sound, Bermuda, to Mr. Edward Coughlin Gibbons, son of Dr. John Miles Gibbons and Mrs. Gibbons, of New York.

**Robinson-Peabody**—Miss Cella Randolph Robinson, daughter of the late J. Randolph Robinson and Mrs. Robinson, of Westbury, Long Island, to Mr. Julian Peabody, of Westbury, son of the late Mr. and Mrs. Julian Peabody.

**Zabriskie-Grimm**—Miss Georgie Bicknell Zabriskie, daughter of Mr. and Mrs. Frederick C. Zabriskie, of Hackensack, New Jersey, to Mr. Walter H. Grimm, of Saint James, Long Island.

### BOSTON

**Kinsman-Snow**—Miss Katharine Kinsman, daughter of Mr. and Mrs. William Abbot Kinsman, of Newburyport, Massachusetts, to Mr. Norman H. Snow, son of Mrs. Clinton M. Cruikshank, of New Canaan, Connecticut, and of the late Norman H. Snow.

**Plimpton-Enos**—Miss Alice Hayward Plimpton, daughter of Mr. and Mrs. Howard Emerson Plimpton, of Norwood, Massachusetts, to Mr. Alanson Trask Enos, third, son of Mr. and Mrs. Alanson Trask Enos, second, of Greenwich, Connecticut.

### CINCINNATI

**Joslin-Fowler**—Miss Marian Jergens Joslin, daughter of Mr. and Mrs. Allen Roberts Joslin, to Mr. Charles Anthony Fowler, of New York, son of the late Charles Anthony Fowler and Mrs. Fowler.

**Smith-Thies**—Miss Lorraine Bellmont Smith, daughter of Mr. and Mrs. J. Clifford Smith, to Mr. H. Richard Thies, son of the late Henry R. Thies and Mrs. Thies.

### ELIZABETH

**Brown-Davidson**—Miss Anne Rankin Brown, daughter of the late Ralph Manning Brown and Mrs. Brown, to Mr. Clement Olmsted Davidson, son of the late Edward Crawford Davidson and Mrs. Davidson.

**Krementz-Hutchinson**—Miss Nancy Krementz, daughter of Mr. and Mrs. Richard Krementz, to Mr. John M. S. Hutchinson, son of Mr. and Mrs. B. Edwin Hutchinson, of Detroit, Michigan, and Jamestown, Rhode Island.

### FALL RIVER

**Chase-Snow**—Miss Florence Chase, of Fall River, Massachusetts, to Mr. William B. Snow, of Duxbury, Massachusetts.

**Wheeler-Sheehan**—Miss Rhoda Wheeler, of Westport Harbor, Massachusetts, to Mr. William Sheehan, of New York.

### GEORGETOWN

**Woodall-Dennett**—Miss Charlotte Dunham Woodall, daughter of Mr. and Mrs. James E. Woodall, of Georgetown, Maryland, to Mr. Raymond Dennett, of Cambridge, Massachusetts, son of Dr. Tyler Dennett and Mrs. Dennett, of Hague, New York.

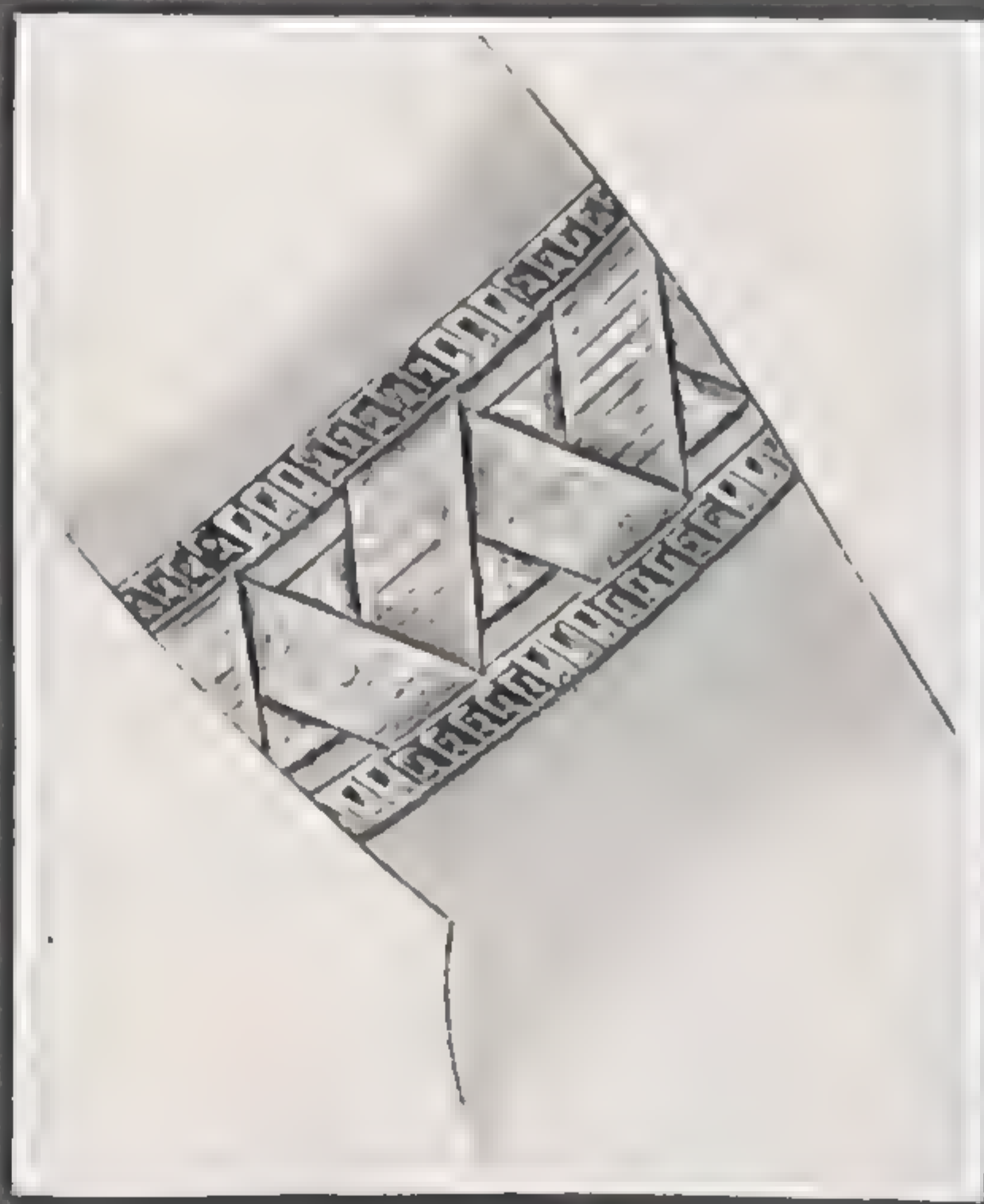
### KANSAS CITY

**Kennard-Daniels**—Miss Elizabeth Kennard, daughter of Mr. and Mrs. David Minton Kennard, of Kansas City, Missouri, to Mr. Arthur Burdett Daniels, second, son of Mr. and Mrs. A. Millard Daniels, of Adams, Massachusetts.

### MEMPHIS

**Britton-Muller**—Miss Ellen Ward Britton, daughter of Mr. and Mrs. William Johnstone Britton, to Mr. Fred Muller, junior, son of Mr. and Mrs. Fred Muller, of Douglaston, Long Island.

(Continued on page 64)



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## SOCIETY

### WEDDINGS

(Continued from page 63)

#### NEW YORK

**Bliss-Field**—On December 20, in the Church of the Heavenly Rest, Mr. Anthony Addison Bliss, son of Mr. and Mrs. Cornelius N. Bliss, and Miss Barbara Field, daughter of Mrs. Diego Suarez and Mr. Marshall Field.

**Boyer-Carter**—On January 22, in Trinity Church, Boston, Massachusetts, Mr. Philip Boyer, junior, son of Mr. and Mrs. Philip Boyer, of New York, and Miss Alice M. Carter, daughter of Mr. and Mrs. Bernard S. Carter, of Paris, France.

**Davis-Root**—On December 28, in the Collegiate Church of Saint Nicholas, Mr. Thomas Bealle Davis, junior, son of Mrs. Ora Harkness Davis and Mr. Thomas Bealle Davis, and Miss Anne Louise Root, daughter of Mr. and Mrs. Louis D. Root, of New York and Southampton, Long Island.

**Hammond-Runyon**—On December 28, in Saint James' Episcopal Church, New York, Lieutenant Thomas West Hammond, U. S. A., son of the late Colonel Thomas West Hammond and Mrs. Hammond, and Miss Jane Allen Runyon, daughter of Mr. and Mrs. Clarkson Runyon, junior.

**Pope-Truslow**—On January 8, in the chapel of Saint George's Church, New York, Mr. Thomas Melvill Pope, son of Mr. and Mrs. Allan Melvill Pope, of "Holiday Farm," Katonah, New York, and Miss Elizabeth Truslow, daughter of Dr. Walter Truslow and Mrs. Truslow, of Brooklyn, New York.

**Walton-Morris**—On January 15, Mr. Edwin Colby Walton, son of Mr. H. M. Walton, and Miss Theodora Lyons Morris, daughter of Mr. and Mrs. Arthur J. Morris, of New York and "The Trees," Ossining, New York.

**Wing-Elphinstone**—On December 9, in the chapel of the Church of the Heavenly Rest, Mr. Henry Van Duzer Wing, son of Mr. and Mrs. Morgan Wing, of New York and "Shadow Lodge," Millbrook, New York, and Miss Beatrice Barclay Elphinstone, daughter of the late Reginald Cuyler Elphinstone and Mrs. Elphinstone, of New York.

#### BOISE

**Adams-Breckinridge**—On January 10, Mr. Charles Ambrose Adams, son of Mr. and Mrs. Charles Adams, and Miss Josephine Breckinridge, daughter of Mr. and Mrs. John George Breckinridge.

#### CINCINNATI

**Randolph-Laffoon**—On February 5, in the Trinity Episcopal Church, Covington, Kentucky, Mr. John Bevington Randolph, son of the late Harry W. Randolph and Mrs. Randolph, and Miss Emily Brent Laffoon, daughter of Mr. and Mrs. Polk Laffoon, of Covington.

#### CHARLOTTE, NORTH CAROLINA

**Willard-Stewart**—On December 17, Mr. Charles Randolph Willard, son of Mr. and Mrs. W. G. Willard, of Spartanburg, South Carolina, and Miss Mary Lydia Stewart, daughter of the late George Blake Stewart and Mrs. Stewart.

### WEDDINGS

#### DULUTH

**Worcester-MacPherran**—On December 20, in New York, Mr. Frederick Leas Worcester, of Zamboanga, Philippine Islands, son of Mrs. Dean Conant Worcester, of Manila, Philippine Islands, and Miss Elizabeth MacPherran, of New York, daughter of Mr. and Mrs. Edgar Withrow MacPherran, of Duluth, Minnesota.

#### LOS ANGELES

**Walker-Green**—On February 5, in Los Angeles, California, Mr. William T. Walker, of Detroit, Michigan, and Palm Springs, California, and Mrs. Dolly Green, daughter of Mr. and Mrs. Burton Edmond Green, of Beverly Hills, California.

#### LYNCHBURG

**Robertson-Meredith**—On January 5, Mr. Bolling Lynn Robertson, of New York, son of Mrs. F. Williamson McCarty, of Delaplane, Virginia, and of the late Thomas Bolling Robertson, and Mrs. Elizabeth Penick Meredith, daughter of the late Douglas McGill Penick and Mrs. Penick, of Lynchburg, Virginia.

#### MEMPHIS

**Bartlett-McGehee**—On January 5, Dr. Robert W. Bartlett, of St. Louis, Missouri, and Miss Louise McGehee, daughter of Dr. Lucius McGehee and Mrs. McGehee.

**Lake-Fant**—On January 6, Mr. R. Henry Lake, son of the late Colonel Richard Pinkney Lake and Mrs. Lake, and Mrs. Marcelle Ball Fant, daughter of the late Mr. and Mrs. William Ball.

#### OKLAHOMA CITY

**Street-Hargett**—On December 30, in the First Presbyterian Church, Mr. Bob Allen Street, son of Mr. and Mrs. Allen M. Street, and Miss Elizabeth Anne Hargett, daughter of Mr. and Mrs. James S. Hargett.

**Swinford-Steele**—On January 19, Mr. John Walker Swinford, son of Professor W. B. Swinford and Mrs. Swinford, and Miss Lois Steele, daughter of Mr. and Mrs. T. R. Steele.

#### PHILADELPHIA

**Fox-Meade**—On January 4, in Saint Thomas' Church, Whitemarsh, Pennsylvania, Mr. Bernhard W. Fox, son of Mrs. Fitz Eugene Dixon, of Elkins Park, Pennsylvania, and of Mr. Caleb F. Fox, junior, and Miss Hope Alden Meade, daughter of Mr. and Mrs. George Gordon Meade, of "Sunny Bank," Ambler, Pennsylvania.

**Lippincott-Howe**—On December 14, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Mr. Walter H. Lippincott, son of the late Mr. and Mrs. Walter H. Lippincott, and Miss Helen Blumer Howe, daughter of Mr. and Mrs. Paul Denckla Howe.

#### SAN ANTONIO

**Lupe-Bennett**—On December 1, in Saint Mark's Episcopal Church, San Antonio, Texas, Mr. William Bartle Lupe, junior, son of Mr. and Mrs. William Bartle Lupe, and Miss Mollie Durst Bennett, daughter of Mr. and Mrs. John Mirza Bennett.

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# THE GOURMET'S GUIDE

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Middle of March—spring is practically here again. All over the country fur coats are going into storage, college boys and girls are counting the days until spring vacation, and it has been pretty definitely established that winter has worn out its welcome.

Spring is an easy-going season; let's relax a bit and take things a little more lightly. We live in a pushing, go-getting country—at least we think so because it's been said so often. Let's forget, for a while, that being Americans involves hurrying or doing things under pressure or anything but a serene consciousness that this is a very good place in which to live.

Now in Europe, we are told by those awful bores, the well-travelled, people have a great many cultural advantages over us. They really have the art of dining-out, for instance, under control. And, of course, they have. Europeans will eat a restaurant meal slowly, at their leisure, in order to appreciate fine cuisine to the full. They do not rush through a delicious dinner in order to get somewhere else. That is where we can indeed take a leaf from their book. But we have one great advantage over them, nevertheless.

Our average of restaurants is much higher. Here we do not have to look and look for a good place to eat, or confine ourselves to only one or two. In New York City especially, there are excellent restaurants on every street. (Well, nearly every street.) And there are so many one hundred percent American dishes which we should not take too casually. America, remember, is the homeland of fried chicken, and Virginia ham, and baked beans, and football-size Idaho potatoes, and corn on the cob, and apple pie.

And finally, America is the country which has made coffee the great beverage it is. Brazil may grow it, but coffee is America's drink.

That, of course, is only the beginning. You can go on and add to the list indefinitely. But it is all just another reason for being extra glad that spring finds us at home.

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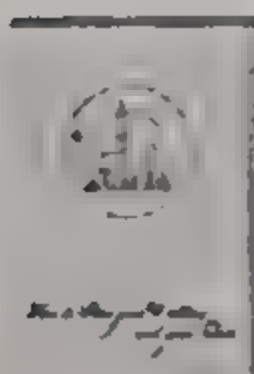


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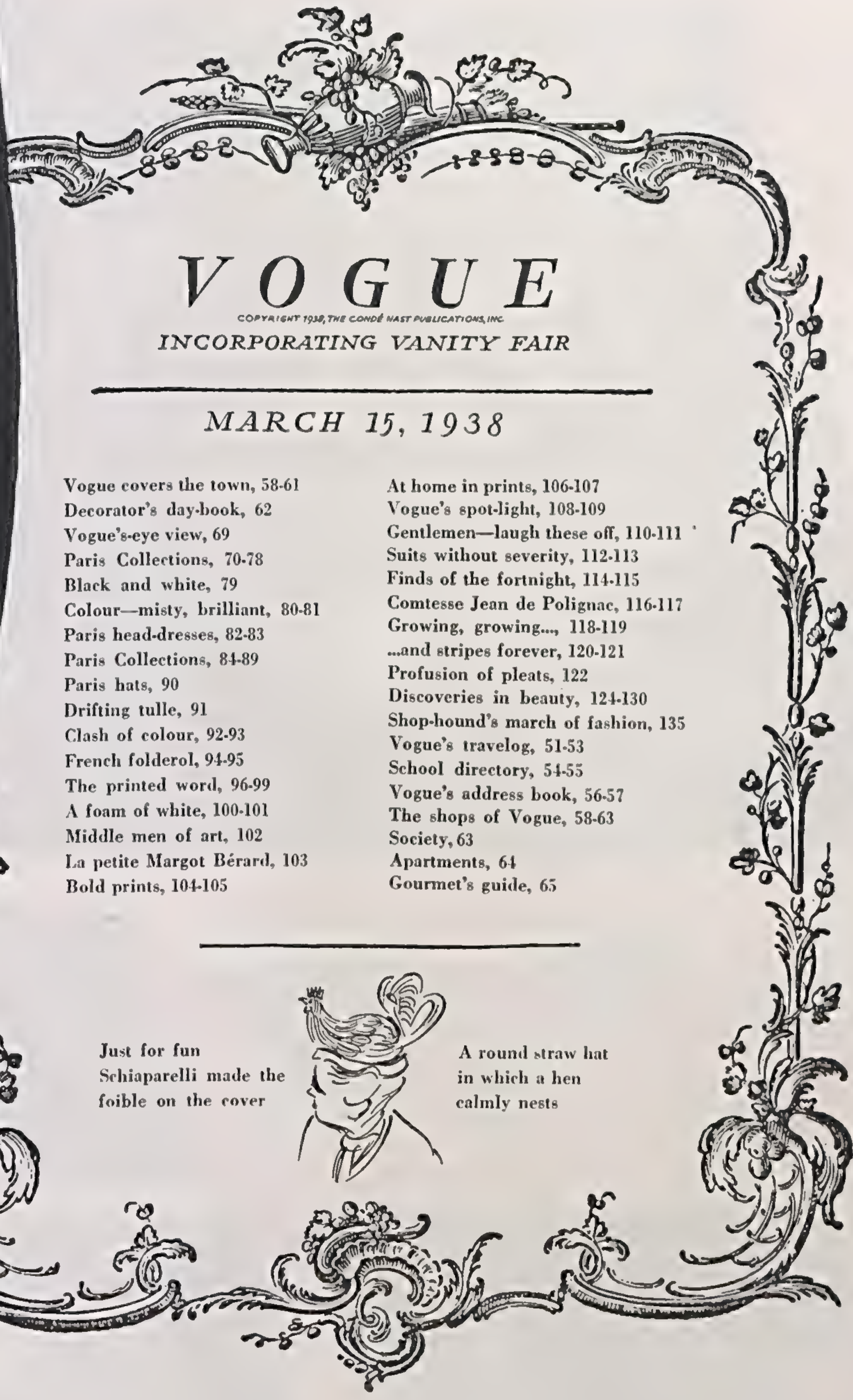
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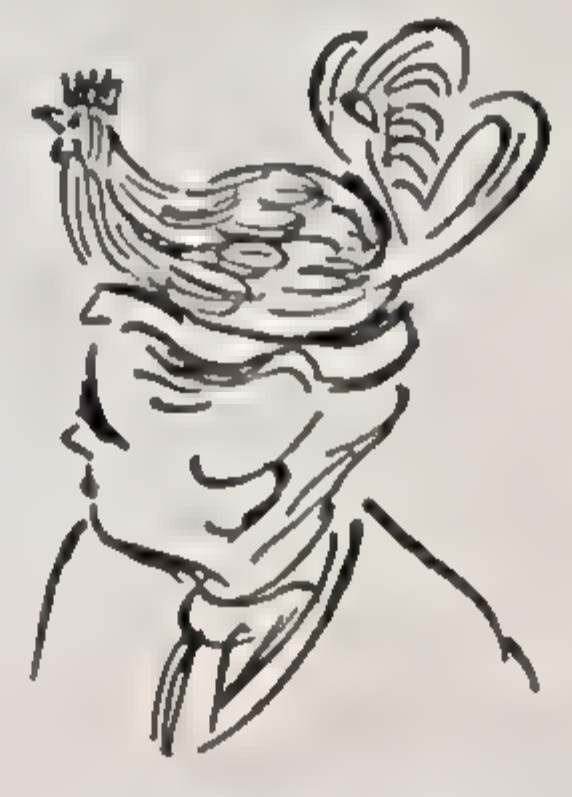
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INCORPORATING VANITY FAIR

MARCH 15, 1938

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Just for fun  
Schiaparelli made the  
foible on the cover



A round straw hat  
in which a hen  
calmly nests

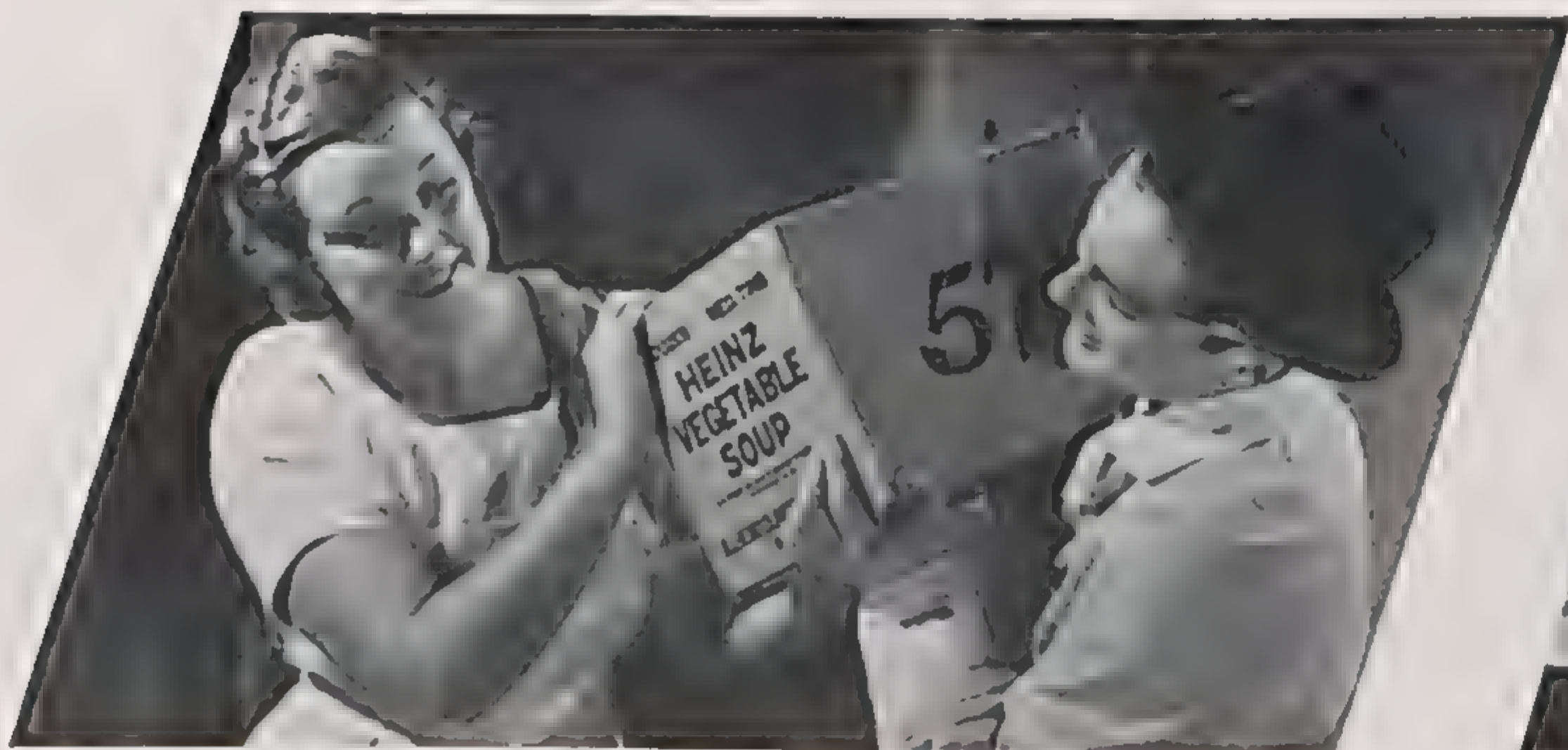
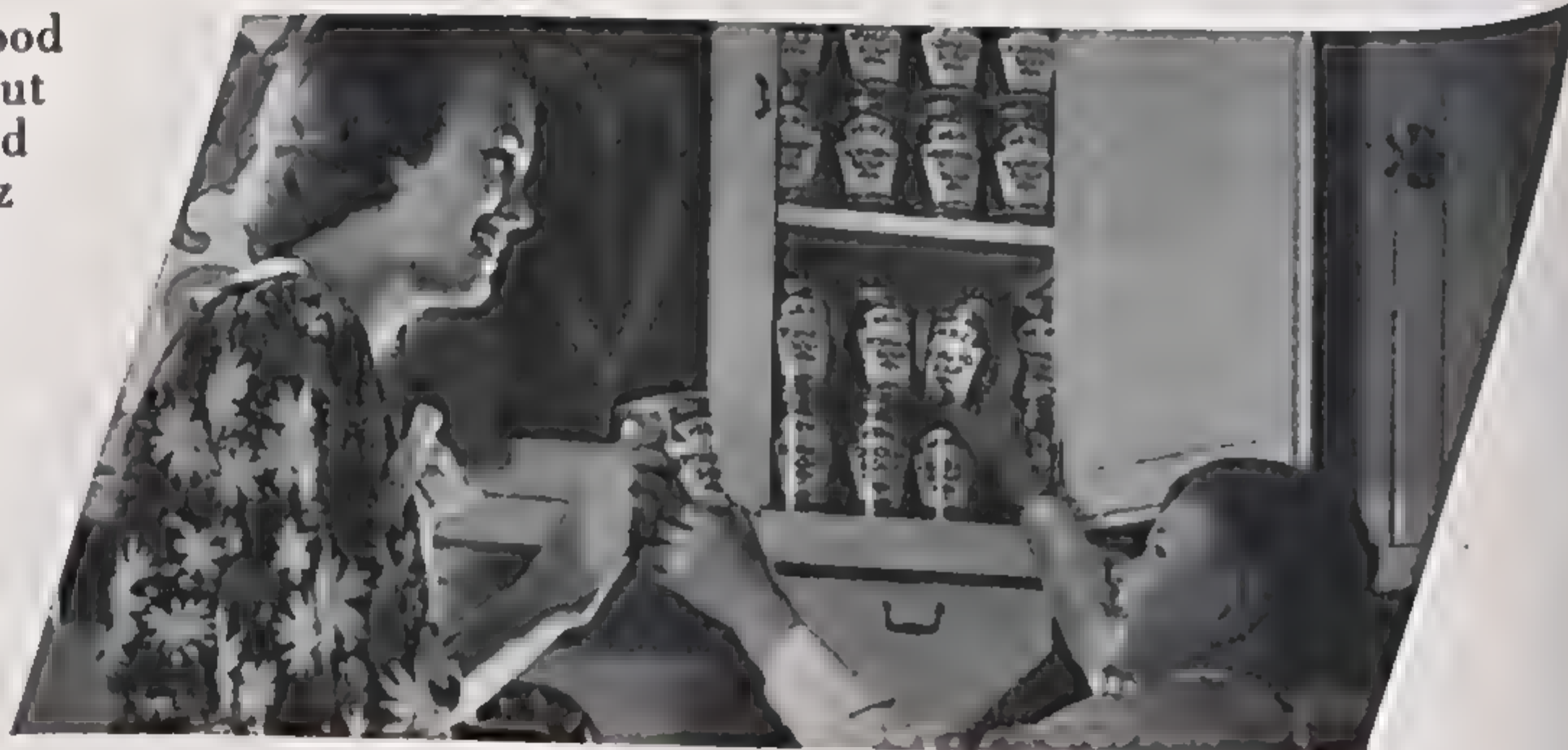


# What well-dressed pantries are wearing



**FOOD-FASHION FORECAST** for spring—it's a good season for *soups*! The best-dressed pantries are decked out with Heinz home-style favorites. Here we have hostess and butler stocking up with that sumptuous party soup—Heinz Cream of Mushroom. Prepared from satiny white mushrooms browned in table butter and blended in rich cream, this Heinz creation is designed for America's finest tables!

**MADE-TO-ORDER** for a ravenous youngster who's just been romping in the March wind—Heinz heartening Cream of Tomato Soup! Mother hardly needs to be told *his* choice. No food fad or mere taste-trend, this. Heinz rich, nourishing blend of "aristocrat" tomatoes, double-thick cream, and racy oriental spices is a popular midday meal the year 'round!



**SOUP STYLES** are Bridget's forte! She's lining the larder with the *latest*—Heinz Vegetarian Soup, vegetable without meat. And it's evident she knows, too, that Heinz Vegetable Soup—the old-fashioned kind made with rich beef stock and a whole gardenful of fresh vegetables—is *always* in vogue!



**CORRECT, COMPLETE ACCESSORIES** for any pantry are Heinz 23 Home-style Soups! They're all ready to serve—all prepared the small-batch way. She's a wise housewife who phones to replace the used tins!





## *Vogue's-Eye View of the Elegant Manner*

THE name Winterhalter was scribbled into every reporter's note-book at the Paris Openings. And many another romanticist painter's name, too...Watteau, Constantin Guys, Nattier, Boucher, Goya, Velasquez, Lancret. Even notoriously hard-boiled reporters racked their brains for a tender word to express the "elegant manner" of one evening dress after another that passed in the current Collections.

Unmistakably, some of the spirit of that famous Winterhalter painting above suffuses the new clothes...the coquetry of bare shoulders, the fragility of small corseleted waists, the decorum of great crinoline skirts. Naturally, there's no literal mimicry of those nineteenth-century costumes, but the new clothes do make you wish you could wheel off to a party in that stately Constantin Guys carriage below—instead of in a yellow cab.









# *Sugar and Spice* *in the Paris Collections* *Second Report* *on the Spring Openings*

**U**nbridled sentiment sweetens the Paris evening clothes. Unabashed good sense spices the day clothes. You'll dance the night away in poetic crinolines—a target for more chivalry and more compliments than ever before in your life. But you'll show up by day in clothes as simple as fine prose, as modern as chromium.

CRINOLINES, almost as large and flouncing as those that Winterhalter painted, drift into every collection. Ethereal skirts of tulle or lace, whispering ones of taffeta spread wide below tiny bodices. Waists are small as bracelets, décolletages coquettish, and sometimes there's a fichu or shawl to flirt with. Certainly, they call for chandelier-hung ballrooms; possibly they presage a return to private entertaining; in any case, they turn you into a lady-to-be-protected; to be handed carefully into a motor-car.

STRAIGHT STORIES. But not all skirts are mile-wide by any means. Among the sea of billowing ones is many a semi-slim evening dress. And for dinner and the theatre, the path is fairly narrow—after all, it is folly to cram a crinoline into a cramped theatre seat. Though a few dresses are clinging and sirenish, most of them introduce pleats, drapery, soft fulness to bring ease somewhere. The majority of dressmakers prefer to suggest rather than outline the feminine form. Chanel says that there has never been a period when men were not far more attracted by the idea of a feminine thigh than by the sight of one.

BLACK-AND-WHITE. Once again, all Paris has fallen for this forceful team. Staccato as a morning newspaper, it's the photographer's dream and woman's greatest ally...no one can go wrong in simply cut black accented with clean white. By day, you'll wear a white hat, white gloves, Molyneux's bouquets of white lilies-of-the-valley, or Paquin's knots of white violets with your black dress or suit. At night, you'll wear Alix's white marble statue of a dress (page 75), with one black bracelet and a black head-dress, or Chanel's white crêpe evening dress with a black lace bolero, or Mainbocher's dress (page 74) with a black tulle skirt and a frilly white tulle fichu and bodice. (Continued on page 159)

MOLYNEUX'S ballroom dresses—all Winterhalter, with their poetic skirts, their seductive décolletages that call down compliments on your shoulders. First, a stiff satin dress with a triangle shawl (Henri Bendel). Second, faille taffeta dress with a tulle-veiled hat (Bonwit Teller)



# *Not all skirts are mile-wide*

at the Paris Openings

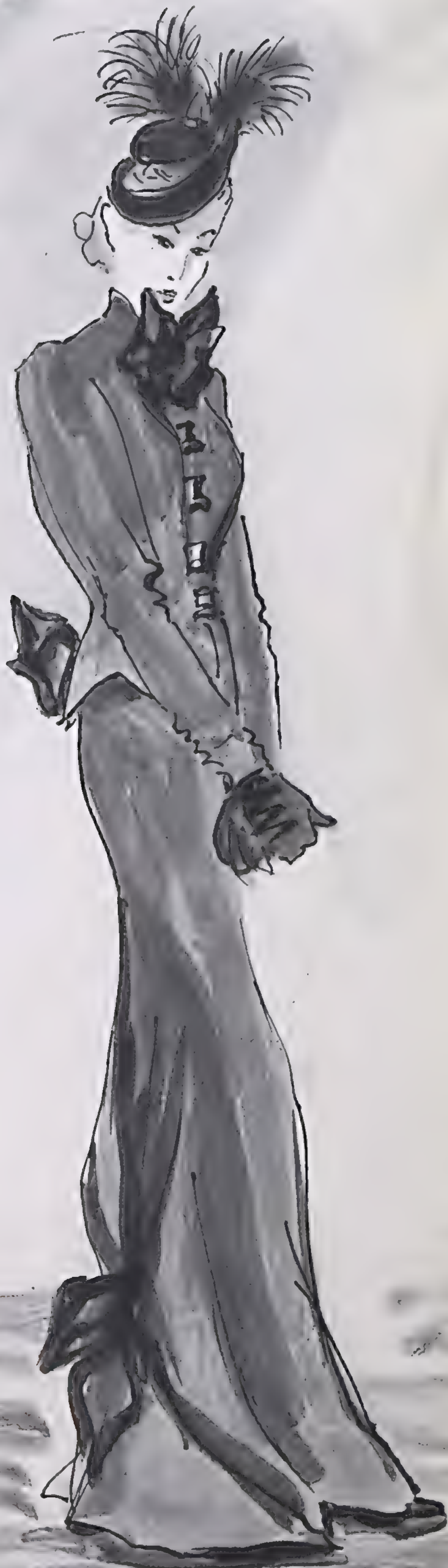
VIONNET interpolates many a semi-slim dress among her billowing ones. Here is her black beauty—a satin dress tucked and pleated, a net coat banded with silver fox. (Dress: Salon de Couture, Bonwit Teller)

SCHIAPARELLI champions the sinuous silhouette in that very Toulouse-Lautrec dinner-suit, opposite—of black ottoman, with velvet bows, snail buttons. Plumed hat. (Suit: Salon Moderne, Saks-Fifth Avenue)

LELONG, too, has many a slim paradox in his collection. Second, opposite, is his black dress, the pleated lace bodice edged with ruching, the crêpe skirt draped over a lace slip. Lace head-dress. (Dress: Jay-Thorpe)







Eric





74 MAINBOCHER'S charmer in black and white—a frothy white net bodice above a tiered skirt of black net—  
and, to ward off an errant breeze, an excuse for a shawl. (Imported by Bonwit Teller.) Mauboussin jewels





MOREY

ALIX'S marble statue in white jersey—an immortal dress with, surprisingly, long sleeves and a stab of black in a plume-like head-dress of braid and a jet bracelet. (Dress imported by Bergdorf Goodman)





MORCY

## Head Lights

### at the Paris Openings

MAINBOCHER rings in the caprice above—a spray of gold bells quivering on your head; another spray dangling from your bracelet. Instead of bells, you can have sprays of crystal tear-drops—like a tiny glittering chandelier. (Bergdorf Goodman)

LANVIN invented that forehead corsage opposite—a bouquet of vivid flowers tacked to a blue chiffon scarf that binds up your head neatly and then wanders around your throat. A lovely climax for this white organdie dress. Mauboussin jewels







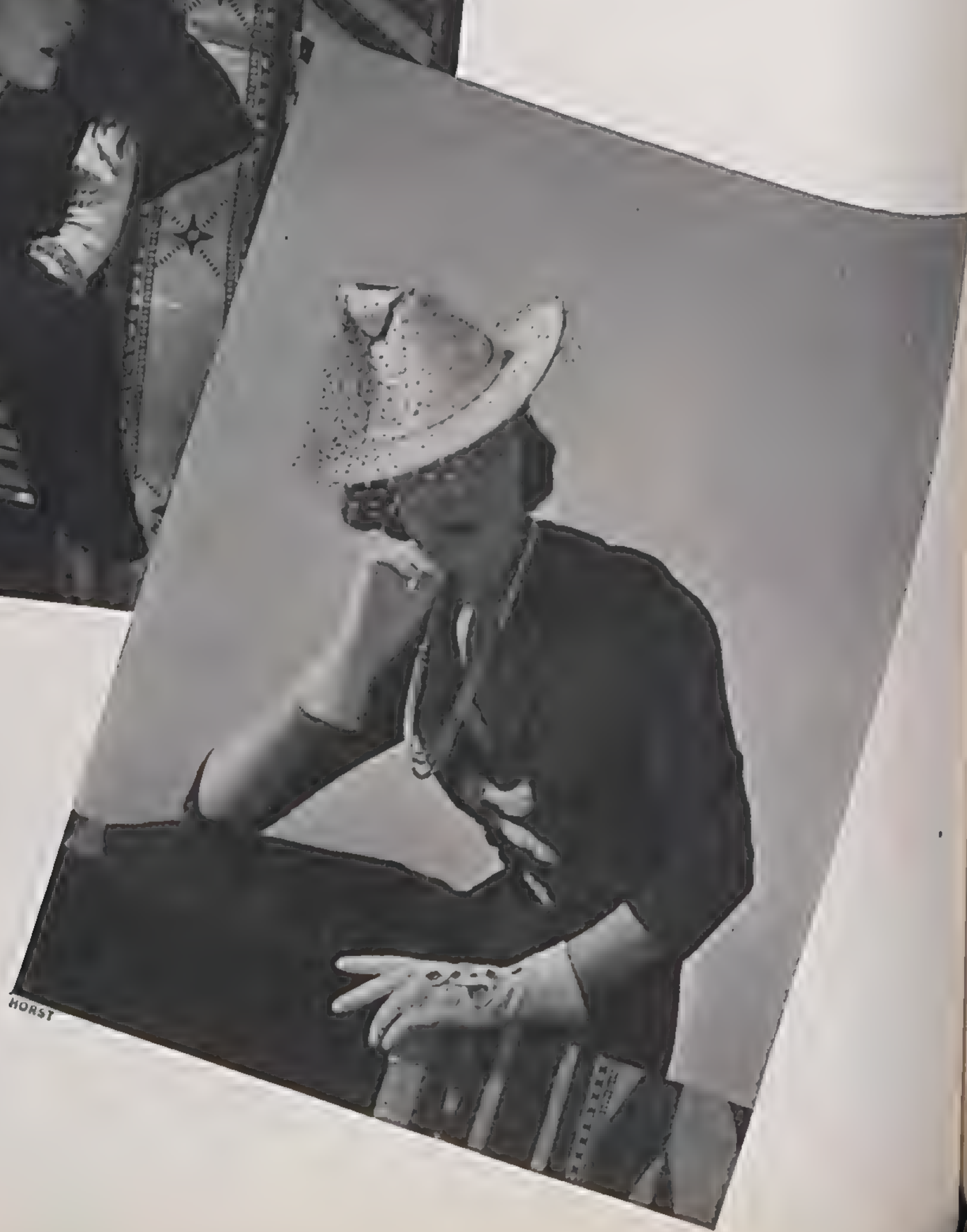
PATOU'S white hat, black dress—the hat of stitched piqué, folded like a child's paper cap. The dress is black crêpe, white-frilled (Dress: Salon Moderne, Saks-Fifth Avenue)

MOLYNEUX'S white hat, black wool suit, striped blouse—the hat of Panama, very pre-War, with a foam of ostrich, a frosting of veil (Hat: Bergdorf Goodman) Boucheron jewels

SUZANNE TALBOT'S white rough piqué hat, white piqué gloves—Maggy Rouff's black crêpe dress, white-braided. The black veil has chenille dots half in black, half in white

# Black and White

at the Paris Openings







CHANEL'S two black-and-white dresses, staccato as a tabloid. A chalk-white crêpe dress with a black satin sash and cotton lace bolero. A brocaded white organza dress—its off-shoulder ruff finished with an immense black bow





LANVIN'S "Primavera," misty as an eighteenth-century painting, with its shepherdess bodice, its organza skirt banded with taffeta and scattered with bouquets of spring flowers





LELONG'S "Afghan," a faille taffeta evening coat, its panelled back and bouffant sleeves pure Watteau, its colours—surprisingly enough—pure Afghanistan. (Imported by Macy's)







CHANEL's eighteenth-century fantasy—  
opposite—drawn by Bérard in a Boucher  
panel: a tulle head-dress with flowers,  
velvet bows, floating scarf. Net dress

# *Paris plays black against white*



MURST

CHANEL's bold black-and-white stripes, above, on the rough crêpe blouse, jacket revers, and cuffs of a black moire suit. Black straw hat with a huge ribbon chou

MOLYNEUX's black and white suit, left: chalk-white revers against black wool. White shantung blouse; white lilies-of-the-valley on a black hat. Boucheron jewels



# Paris Collections — inside out

A COLLECTION is something that a couturier designs, mannequins show, fashion magazines report, and buyers buy...which eventually reaches you in the form of "So-and-So's latest model." It sounds like a simple supply-and-demand story, but actually it has a superb theatrical confusion about it that gives it excitement.

Buyers, fashion reporters and friends crowd to couturiers' Openings for much the same reason that New Yorkers crowd to first nights; because they like to be the first ones to see something new, because the mannequins give their best performance of the season, and because the author-producer is there to see that you get the best show the house can put on.

The salons are invariably hot and smoky, thanks to the person with his back to the window who is afraid of a *courant d'air*; the atmosphere is tense, because you can't take in colours, fabrics, lines and effects in one glance without tying your faculties into knots. The great, calm exception always seems to be Miss Frankau, of Bergdorf Goodman, who looks as if she were sitting in a comfortable chair in her living-room in the country.

What does the couturier do at her own show?

Chanel, in a sweater and skirt, stands on her mirrored stairs and peers intently through her glasses at the models as they appear on the gold stage—as if she were seeing them for the first time. She has lived and worked with them for the last month, and probably felt completely despairing about them at midnight, after the dress rehearsal. But by eleven the next morning she knows, from the tense stillness at her Opening, that the collection is a success. An hour later, she is still sitting on the stairs, reviewing a few last-minute models that weren't finished for the first Opening. She is too tired and happy to care about lunch.

Schiaparelli stays behind the scenes, looking every mannequin over before she goes out. She has probably not slept more than two hours the night before, and is as nervous as a prima donna making her operatic début. Her friends have to pull her out of the back hall afterwards to tell her how good her collection is. She is wearing a beautiful new flower clip, and Perugia's high-soled black suède shoes which increase her diminutive height. (Continued on page 163)



Chanel watches her own collection; Mr. Barnard and Miss Pierce, of Lord and Taylor, take notes



Later, Mr. and Mrs. Adam Gimbel, of Saks-Fifth Avenue, leave the Ritz to dine with the Paul Dupuys



Madame Lanvin, left, takes time out for champagne and a sandwich at her Opening, held in the evening





At Maggy Rouff's Opening, guests wear full dress, an orchestra plays, and mannequins appear on a stage



In a lull between collections, Fira Benenson (Countess Illinska), of Bonwit Teller, visits the Flea Market



Mainbocher, in his studio just before his Opening, gives a black-and-white tulle dress the final once-over



Miss Ethel Frankau (third from left) and Miss Jessica (right), of Bergdorf Goodman, at the circus



Patou's collection is shown in small salons. One vendeuse calls numbers; another helps the mannequins



Schiaparelli receives congratulations on her collection from Salvador Dali (right), and Jean-Michel Frank



In Paquin's new salon, with mirrored pillars and tall white lamps, several models are shown at one time



Lucien Lelong always sits on a high stool between his two salons, inspecting every dress as it passes



After Molyneux's Opening, Hattie Carnegie looks at her choices again, both on and off the mannequins





HORST

In praise of Molyneux's Toulouse-Lautrec fashions, Horst composed these memorable still lifes. His portrait of the Marquise de Montesquiou-Fezensac is rephotographed, surrounded by the dramatic accessories: huge black straw hat, taffeta fan, rose-trimmed dog-collar





In one portrait is Madame Gabriel Girod de l'Ain wearing Molyneux's black crêpe sheath, pink rose tied around the neck, plumed straw hat, and long black gloves. In the other, Countess Amor Celani in Talbot's straw toque covered with candy-pink ribbon and a veil





## *more Black... more White*

**in the Paris Collections**

PAQUIN'S black and white combination, above, is mainly black—a jersey dress that's draped horizontally across the bodice, vertically from the hips, with a collar that rolls over a knot of white violets. The hat—another knot of white violets

ALIX makes more of white, in the dress opposite. She shirrs widths of white jersey to make an entire front—then adds a white jersey coat, thrown back in the picture. Organdie coif. (Dress from Russeks; Marshall Field) Jewels; Boucheron









## what goes on in Paris

1. MARIA GUY's black felt beret—latest in her long line of "perfect suit hats." This one is shaped like a snail-shell, has a surprising brim on one side, and is supremely easy to wear (Saks-Fifth Avenue, New York, Chicago)

2. AGNÈS makes you beautiful for the late, late afternoon with a black straw disk, bound to your head by a pink chiffon jersey scarf that laces through the crown, then goes on and on (Bonwit Teller; I. Magnin, California)

3. MARIA GUY's flat beret of navy-blue straw, held slightly up off your head by a wide navy-blue crêpe head-band, is a good team-mate for a not-too-tailored suit or dress. On the very top, there's a frivolous knot of blue crêpe

4. AGNÈS makes a hat your husband will like—with a come-hither brim and an unpretentious bow. You'll choose it for town suits, and wear it with everything. Navy-blue milan straw; white band (I. Magnin, California)

5. SUZY makes this for the young and light-hearted—to be worn over a twinkle in your eye. The straw is rough, shiny, and corn-yellow. The facing is green-and-yellow plaid ribbon, with loops over the crown (Bonwit Teller)

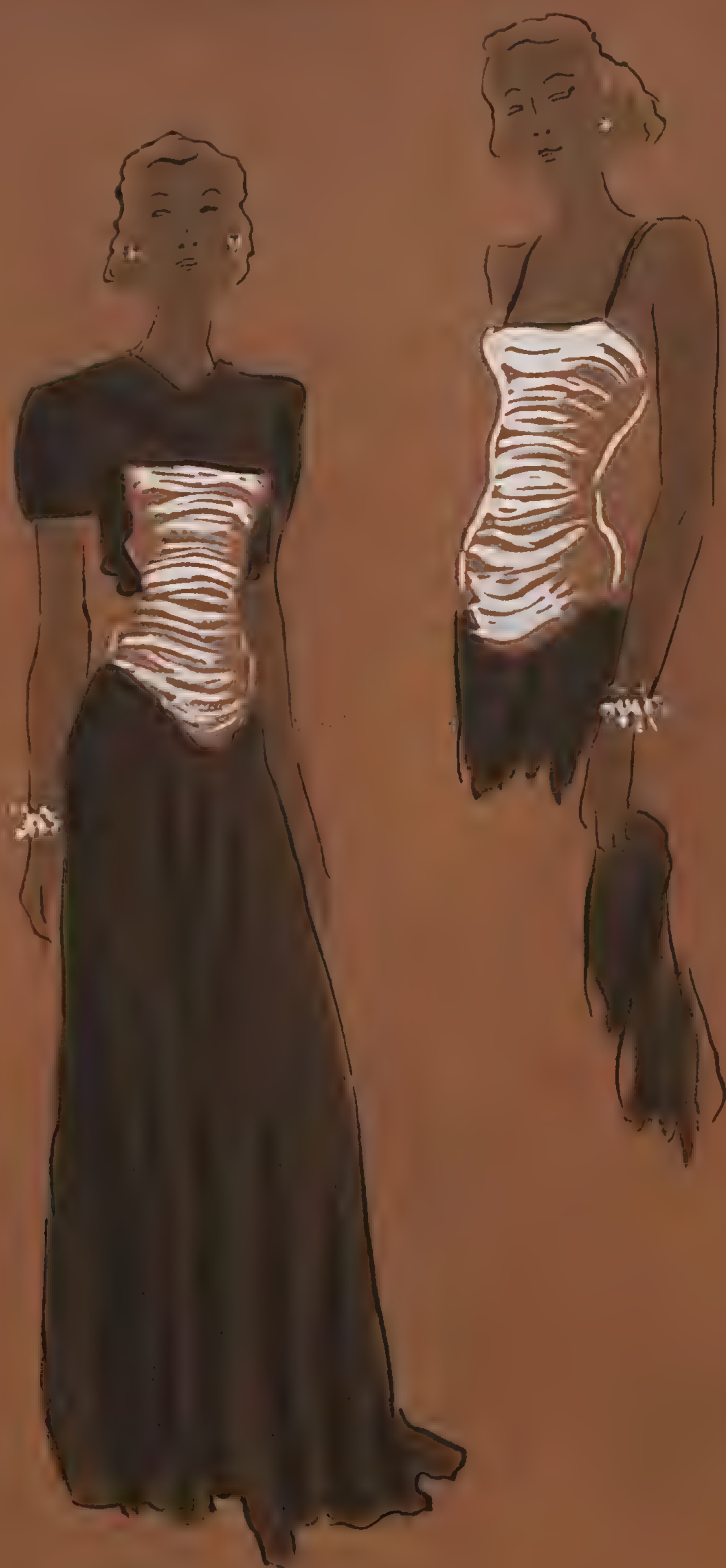
6. SUZY, this time, makes a hat to be worn with assurance, and—obviously—for an Occasion. Two larger-than-life pink roses are planted in front. The straw is baku; the colour, navy-blue. (Imported by Bergdorf Goodman)





MAINBOCHER champions evening romanticism in his Spring Collection—here's one of his drifting tulle dresses, snug-bodiced, pailletted, the shoulders screened with a drifting cape





PAQUIN'S splurge of bright orange on a black shaft—his draped corset bodice on a silk jersey dress, shown with and without the bolero, which tucks into the bodice-top

PAQUIN slashes the front of another black shaft (right), of rough crêpe, with almond-green crêpe that crosses under the pleated bodice, ties in back, streaks down to the floor







FIGUET'S ballooning jacket of blue-and-black tie silk, cut like a blouse, over a décolleté evening dress—shown again, left—of violet silk jersey. (Imported by Henri Bendel)

# Clash of colour

in the Paris Collections

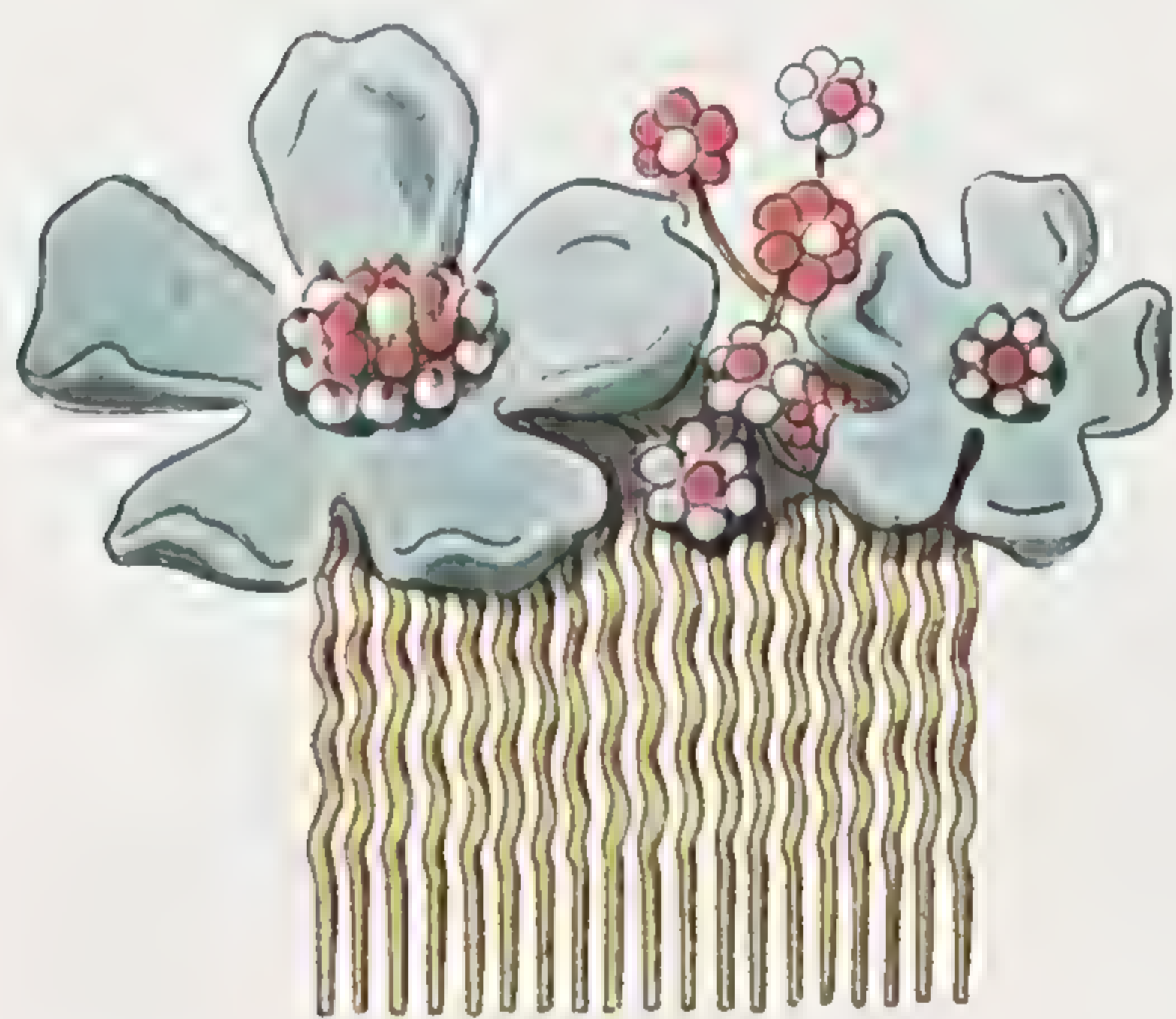




Chanel's dryad necklace of crystal-green oak leaves, yellow acorns



Chanel's bouquet of anemones for a suit-red and blue stones on gilt stems



Painted hearts-and-flowers comb by Ref, to hold your curls high



Garland of anemones - Chanel's pink crystal ones with red cabochon stones



Schiaparelli's vegetarian bracelet, with leeks, cauliflowers, eggplants on raffia



All jewellery imported by Bergdorf Goodman

E. Lindner

Fireworks - Chanel's brooch, multicoloured stones on gold threads





# French folderol



Schiaparelli thrusts pink roses into a white satin evening bag

Piquet hangs yellow roses upside down to make a bag look like a bouquet



Even your finger-nail is covered by Schiaparelli's three-pointed diamond ring



Chanel puts news on the cuff of her evening gloves - a bow or lace bands



A giant dahlia of white and goldish enamel - Schiaparelli's new brooch



Mainbocher's sprig for your hair - pear-shaped pearls on gold stems





HORST

*The printed word*



Opposite, first: Molyneux's brown-and-white print, like sun through leaves, makes this crêpe coat and dress. Bouquet hat. Second: Another Molyneux print—white waves rippling over a brown crêpe dress. Brown straw hat. All jewels; Boucheron

## from the Paris Collections

Below, first: Francevramant's flower fantasy—printed white flowers twining all over a blue crêpe jacket-dress. White crêpe, fresh as freesia, trims it. (Imported by Salon Moderne, Saks-Fifth Avenue) Suzy's white Panama sailor. Boucheron jewels

Second: Molyneux's close-set brown-and-white print, for a dress with those all-important pleats in coat and skirt. The hat—a Burgundy-brown straw bowl, wrapped with a veil that ties in a bow. (Hat and ensemble imported by Henri Bendel)

Third: Marcelle Dormoy's "Premier Amour"—pink polka-dots spaced on a black crêpe tunic that falls over a black wool skirt. (Henri Bendel) Suzy's white Panama hat, its brim rolled up like a tire; its shallow crown of black patent leather



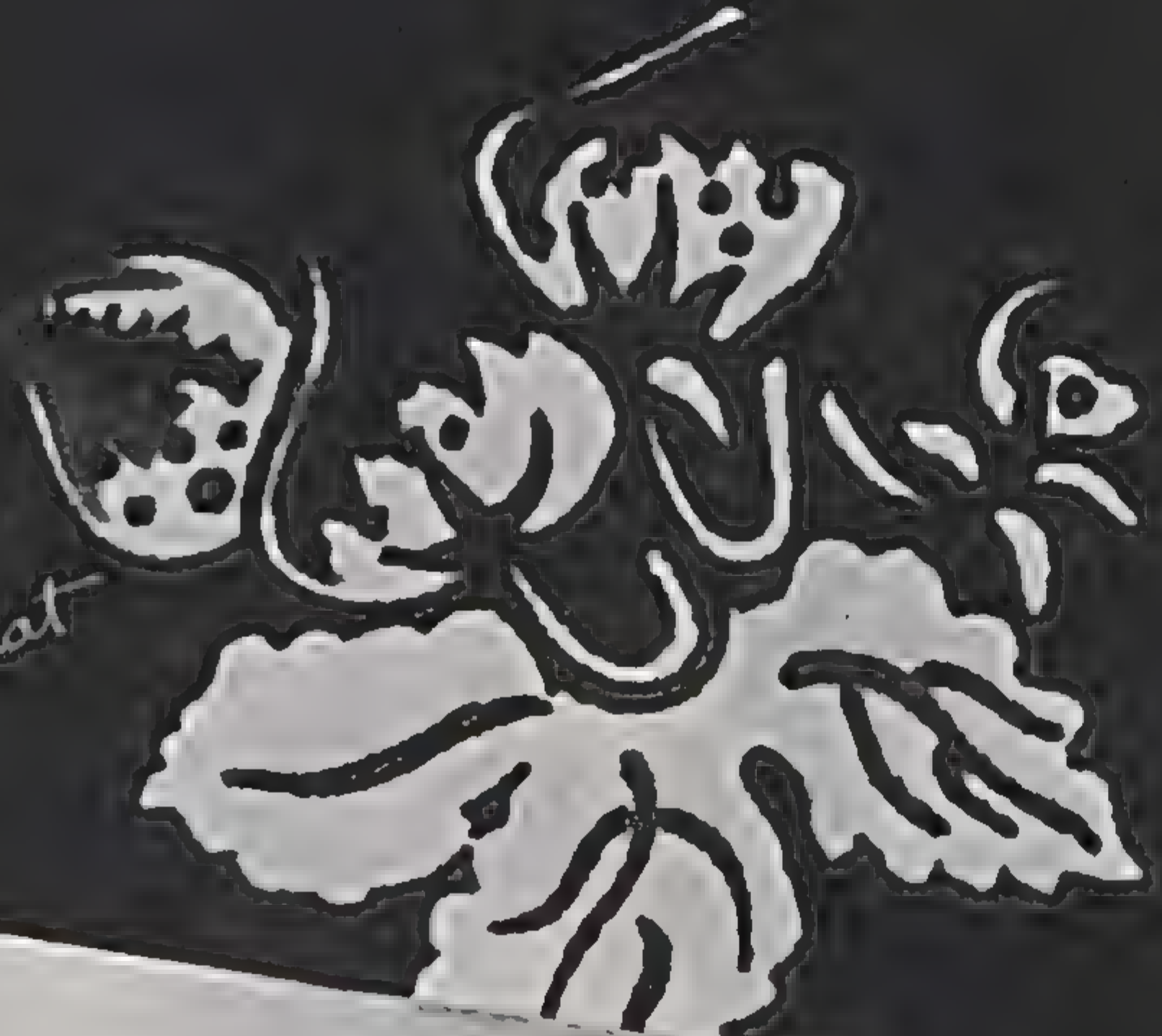




Schiaparelli's flora,  
growing green and white  
on navy-blue crêpe.  
Navy-blue wool bolero.  
Blue felt hat, printed veil



Molignex's fruits,  
apples, pears, grapes,  
on blue and brown  
printed crêpe.  
Veiled brown straw hat







Schiaparelli's circus,  
black clowns on pink crêpe.  
Pink and black felt hat.  
(Salon Moderne,  
Saks-Fifth Avenue)

Schiaparelli's snails,  
pink and white  
on black crêpe.  
Black straw disk.  
(Salon Moderne,  
Saks-Fifth Avenue)







HORST

## *A foam of white crosses the Atlantic*

CHANEL'S white vision—above. Drifts of white organdie. Hundreds of yards of white baby ribbon frosting the skirt, elaborating the bodice. A circlet of white china camellias for a necklace. White carnations in the hair. Dress imported by I. Magnin, California

ALIX'S contribution (opposite) to the great white race of evening dresses. Billows of white organza striped with a Romany band of yellow, blue, red, and green taffeta ribbon—propped out with a crinoline petticoat. Imported by the Salon Moderne, Saks-Fifth Avenue







# MIDDLE MEN OF ART

Seven distinguished art dealers  
who watch while the prices rise

By Sallie Faxon Saunders

THE art dealers of New York, bunched around Fifty-Seventh Street, form the bridge over which most of the picture-buying public crosses happily into the art world. They do the pioneering. They do the subsidizing. They take the chances. And they make whatever fortunes are made out of art. It is in their galleries, and each gallery has a personality as sharp and distinct as any movie star, that art in New York gets its first impetus. The circuit always includes, among many others, Knoedler's, Valentine, Marie Harriman, Carstairs, Wildenstein, Julien Levy, and, of course, Durand-Ruel.

At Durand-Ruel, there is an inevitable association of two names, French Impressionists and Edwin Holston. For some thirty years, Holston, as the American representative of the one-hundred-and-twenty-five-year-old Parisian firm of Durand-Ruel, has sold the French Impressionists to Americans.

Just twenty-nine years ago, Holston, black-haired, tall and slender, revealed to Chicago the wonders of Renoir, Manet, Degas, and the whole gay holiday school of French Impressionism. Without ballyhoo, but with much sagacity, he convinced the rich that these difficult, brilliant pictures were, in reality, simple and beautiful; were, indeed, more fitting to hang in their fine new houses than the earlier and more subdued masters whose work had the pleasure of familiarity.

To-day, white-haired, he remembers that period with satisfaction. A Renoir he sold then for fifteen thousand dollars is now worth sixty-five thousand. Monets have more than tripled in price, and the Chicago Museum of Fine Art is prouder than ever of the pictures he sold it long ago. The Impressionists are holding their own against the newer schools. It was and still is a good crusade.

The walls of the Durand-Ruel Gallery are covered with dull brown velvet, the lighting is not good, and if the place is crowded, as it frequently is, there is really little chance to see the pictures. But the whole effect of the gallery is curiously soothing and reassuring. For years, the same Negro attendants have been opening the doors for the Lewisohns, the Havemeyers, Martin Ryerson, and other great collectors. By now, these attendants have become shrewd and well-mannered critics not only of art, but of people. If you buy from the gallery, these gentlemen will arrive at your door with the picture, equipped with sound knowledge of how to hang it, and even sounder knowledge of when to withhold the knowledge. They know, moreover, what many people don't—that the basement of Durand-Ruel's is bursting with Monets, and with other treasures.

Directly across from this gallery is Julien Levy's—a gallery principally for the sophisticated and for the young. The newly-planned walls are broken up artfully, dipping and waving and straightening out again. The rug is dark wine, the walls white, the effect naked and modern.

To Levy and his generation, as he will explain with almost Messianic fervour if you happen to be *simpatico*, Picasso is already a classic. Surrealism, the photography of the mind, and Neo-Romanticism, the camera work of the soul, are reactions to Picasso, and the cold logic of photography. For Surrealism and Neo-Romanticism, Mr. Levy reserves his enthusiasm. There are shown Dali, and Berman, Tchelitchev, and Blume. The Levy efforts, high-pitched and sharp, have made these artists the enthusiasms also of some of the cleverest and gayest art collectors. His keen and almost glittering eye, focussed on the Parisian scene, may discover this decade's Cézanne at any moment—a possibility that keeps him and his clients slightly feverish at all times.

The best-looking art dealer in New York is Marie Harriman, who specializes in French art, and is undoubtedly the best skier and the best bowler on Fifty-Seventh Street. Her *vernissages* are invariably good fun, with interesting people about, many of whom fail to recognize her as she walks around chewing gum. The whole idea of her gallery developed from an incident in Paris on her wedding trip. With her husband, William Averell Harriman, she went into a small French gallery to see a particular picture. Impressed by their good looks, and their clothes, the dealer refused to leave them alone for a moment. They had no chance to study or enjoy the picture.

Leaving in a flurry of irritation, Mrs. Harriman decided then that even a small art gallery should be conducted with the disinterested dignity of a museum. When she returned to New York, she opened her gallery, small, well-lighted, and free of interference. In her ten years as a dealer, her greatest sale was made last year, when she sold to the Boston Museum the ten-foot Gauguin, called "*D'où venons nous? Que sommes nous? Où allons nous?*"

More spectacular than Mrs. Harriman's gallery is Valentine's, owned by Valentine Dudensing, who is suave, energetic, and genial. His is one of the friendliest dealers in town. Loving the work of the modern French painters which he handles so expertly, he likes to gossip about them, telling of visits to Picasso's home, of the great marble floors, and the lack of furniture, of Picasso's command to drop the cigarette butts on the floor. (Continued on page 154)





## LA PETITE MARGOT BÉRARD, BY RENOIR

Meek little Margot Bérard's pink and ivory tints show that Pierre Auguste Renoir was trained as a painter of porcelain. Later, when he led the French Impressionists, his favourite themes were women and children. This endearing portrait is the newest of Stephen C. Clark's six Renoirs





*Bold prints, bright hats*





R B Williams

Brash flower prints, one colour echoes in a sun-dial straw hat—new afternoon entente: Opposite: Giant sweet-peas on black crêpe; green straw sailor, and red gloves. First, above: More sweet-peas rioting on a deep green crêpe dress; a gigantic brimmed platter of incandescent red straw, its brim wound with a veil; and green gloves. Second: Bouquets of violets sprayed over a black crêpe dress and jacket; swooping purple Panama; fuchsia gloves. All; Hattie Carnegie; I. Magnin, California





## At home in prints

Eight o'clock any spring evening might find you dining at home in any one of these. Above, a full, leaf-printed skirt of red, blue, and white crêpe; a tailored navy-blue crêpe blouse. Jay-Thorpe





Wear this print coat, black splashed with green and white, for dinner at home, with black crêpe trousers like these; or with a black slip; or by itself—it fastens down the front. Bergdorf Goodman

Have, this spring, one of the idolized shirt-waist dinner-dresses, in a primaveral print. This one is covered with bluebirds on a black-and-white ground; the neck-line is fine for jewellery. Altman



# VOGUE'S SPOT-LIGHT

By Allene Talmey

DEATH is a hit in New York. Three of the new successes have death soft as a cloud, gentle as eyelashes resting on a cheek, releasing as spring, blowing like pollen on a breeze through them—death with no heroics and no hysteria.

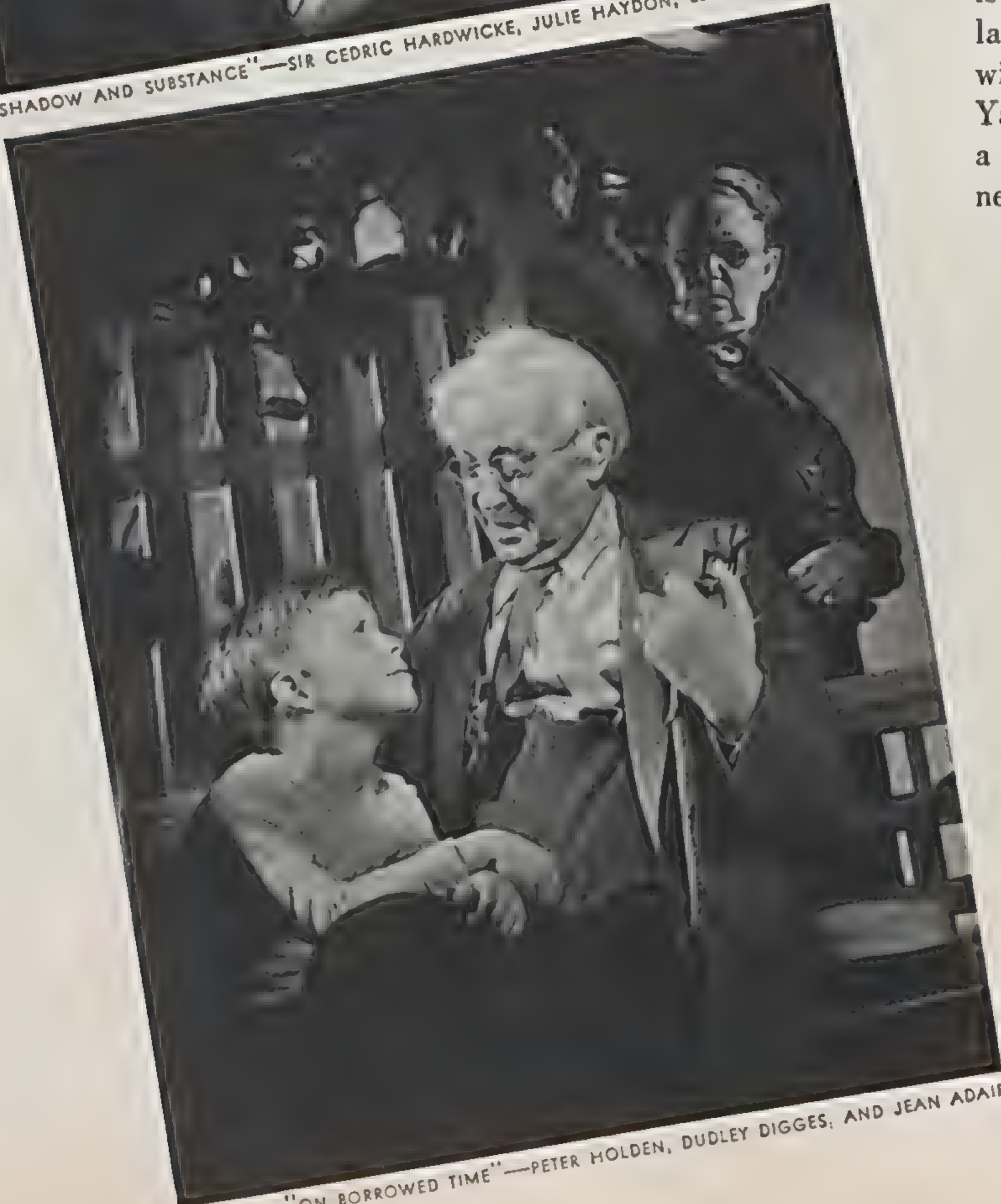
Whenever world affairs get too violent, whenever destruction rides the head-lines, audiences love plays with death a fantasy and poetic imagery hiding rigor mortis. In "Our Town," the corpses (who sit upright on kitchen chairs) make the grave so pleasant that the struggle on earth is absurd when one can be so much happier underneath it. In "On Borrowed Time," death is a delightful stranger in a slouch hat, with his overcoat slung over his shoulder, like an Oxford undergraduate on a walking tour through the Lake country. (His name is Mr. Brink.) In "Shadow and Substance," death is the upsurge of faith, beautiful and rewarding. At all costs, death is a charmer.

Of them all, "Our Town," which Thornton Wilder wrote, is less of a play, and more of a spare narrative of the daily lives of country Americans, of New Hampshire, of people who live and die in one small country town, get strawberry phosphates at the drug-store, put up forty quarts of string-beans, smell their own heliotrope in the moonlight, and constantly inquire about the weather as though it were a sick aunt. It is straight and touching stuff, purely New England in the Edwin Arlington Robinson trail, and I hope it gets the Pulitzer Prize. There is no sign of the canker of the Spoon River Anthology, of the cornfields of Winesburg, Ohio.

"Our Town" is calm, gentle, with no more turbulence than the normal swing of birth and death—and that is the life of hundreds of thousands. Staging it with a laconic miserliness that is perfect, Jed Harris had the wisdom to put in it Frank Craven, who looks like a Yankee Buddha, to put in young Martha Scott, who has a peculiar radiance, and to set them both down in a nest of superb character actors. (Continued on page 156)



"SHADOW AND SUBSTANCE"—SIR CEDRIC HARDWICKE, JULIE HAYDON, LLOYD GOUGH



"ON BORROWED TIME"—PETER HOLDEN, DUDLEY DIGGES, AND JEAN ADAIR





"OUR TOWN," THORNTON WILDER'S NEW ENGLAND NARRATIVE—FRANK CRAVEN AND MARTHA SCOTT, WITH (IN THE BACKGROUND) PHILIP COOLIDGE, DORO MERANDE, EVELYN VARDEN





PARADERS IN DUTCH EAST INDIA

SOBELMAN

**Y**AH! Who's got a funny hat now? Men have always considered it their prerogative to laugh at our hats (or, if not to laugh, to make low, shrill whistling sounds). But—on these pages—we've got the goods on them. These are all men's hats, culled from various parts of the world and presented here in the interests of social justice. To our mind, they prove conclusively that when funnier hats are worn, men will wear them.

No female milliner's mind, however radical, could have conceived of that startling shark's-fin effect at the left; or that riotous flower toque in the large picture, opposite, involving not only flowers, but aigrettes, streamers, and wisps of hay. The jutting, roll-brimmed straw with the chin-strap and the fringe, worn by the Mexican gentleman below, makes us look positively reactionary; and look at those ostrich plumes, directly below, and that sugar-loaf straw hat in the corner, opposite.... Hereafter, if any whistling is to be done, we'll do it.



SOUTH AMERICAN GAUCHO

NESMITH



GERMAN MERRYMAKER

BLACK STAR



MEXICAN DANCER

BLACK STAR



BAVARIAN GUIDE

NESMITH

*Gentlemen laugh these off*



TRIANGLE PHOTO SERVICE

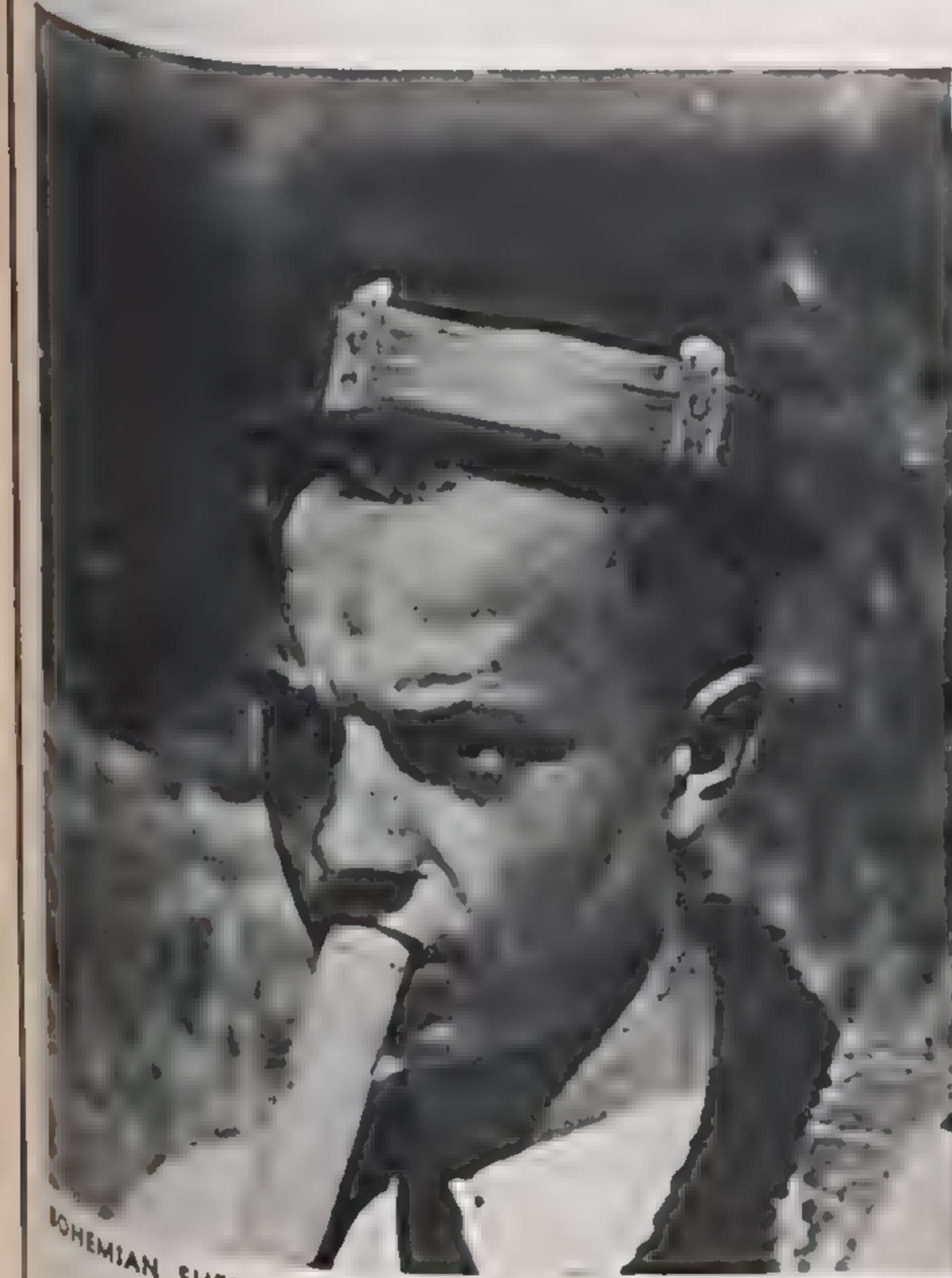


MONGOLIAN PRIEST



CZECHO-SLOVAKIAN PEASANT

NESMITH



BOHEMIAN SHEPHERD

BLACK STAR



TYROLIAN FARMER • (RIGHT) ARAB TRIBESMAN

CAMERA GUILD







Tailored suits, this spring, shy away from hard lines. This grey suit, made of men's tweed, is softened by widened revers and a pleated skirt. (Such soft tailleurs are a new Jay-Thorpe specialty.) Black felt salad-bowl from Jay-Thorpe

Belts appear again on suits—their aim in life to give a soft, bloused effect. Here's one on a black-and-white checked tweed suit—black-and-white, notice, that dynamic team that figures so strongly this spring. Harem-veiled sailor. Jay-Thorpe





More checks—for a beige-and-black crêpe bolero and blouse;  
and more pleats—for a black skirt. Straw pancake beret.  
You'll find the suit at Bergdorf Goodman in New York, and in  
a new Beverly Hills, California shop—Bernard Newman's, Inc.

*Suits without severity*



## dots... checks... stripes... in the Finds of the Fortnight

Three classic prints, as versatile as monotones, for spring fever and summer high temperatures. For each dress, two sets of accessories are shown — one set for now, one for later.

As usual, all these Finds are painstakingly fashioned of fine materials — and make one \$ do the work of two \$\$

Shops in other cities have these models







- Far left: Dots before your eyes—a dress of white-dotted cinnamon crêpe, its jacket framed with white grosgrain. Both Talon-fastened. Well within reach at about \$23
- To put on now—a cinnamon straw sailor, banded with black grosgrain. Around \$17, it makes your dress look twice as costly. Both; Franklin Simon.
- Freesia clusters; Irene Hayes

- Left: Warm weather accessories for a dotted dress, white ribbon hat with cinnamon grosgrain. About \$9. Franklin Simon
- Kislav white doeskin gloves; about \$5; John Wanamaker
- And to hang on your arm, a top-handle bag of cinnamon calfskin, identified as yours by Monocraft initials. It'll cost you around \$15, and its several seasons of usefulness make it worth every penny you pay. Best



- Far left: Checks of any sort are always welcome. Here's a pleated skirt of black-and-white checked crêpe, played off against a fitted black crêpe jacket. There's a Talon-fastened black blouse; about \$35
- Start the spring with this famous coolie scoop of black leg-horn, so devastating you'll never regret paying about \$23
- And Koret's red morocco bag, with a face value more than its cost—about \$10
- All at Lord and Taylor

- Left: Summer alliances for checks—a cool black straw cart-wheel, bound with black and white grosgrain. Around \$13; Lord and Taylor
- Black Polava gloves, costing around \$5; Altman
- And pack your indispensables into a big black patent leather hand-bag by Lewis, about \$11. Saks-Fifth Avenue



- Far left: Stripes, causing a lot of conversation this spring, turn up in a dress of Crown Tested Rayon, with white piqué punctuation and a knife-pleated skirt. Around \$35
- All through spring—a large Breton sailor of bright red toyo with a blue taffeta bandeau—around \$25. It will make this and every dress you wear with it look like a million
- A navy-blue calf envelope; about \$13. All; Bonwit Teller
- Left: A second set of accessories for stripes: a disc of white toyon, fluted with navy-blue grosgrain—about \$25, and destined for a great career
- The blue and white calf bag costs around \$11, and looks like more. Saks-Fifth Avenue
- The period to your dress—Aris' white doeskin gloves. About \$3; Lord and Taylor





MONÉ DUBOIS

COMTESSE JEAN DE POLIGNAC AGAINST ONE OF BÉRARD'S MURALS IN HER PALE-BLUE DINING-ROOM. CRÊPE DRESS BY HER MOTHER, MADAME LANVIN





CHRISTIAN BÉRARD PAINTING THE DINING-ROOM MURALS

SHE is what the French call *une vraie femme d'intérieur*—an untranslatable expression which means that she draws the outside world and outside interests into her own home, and creates a stimulating atmosphere under her own roof. Her particular type of soft, feminine beauty, the floating, loose-sleeved dresses that she wears—designed by her mother, Madame Lanvin—the very personal kind of decoration that she favours, and the musical evenings that she enjoys, make her own home the perfect background for her.

In Paris, her house is in the lovely old street of Barbet-de-Jouy, with a dining-room for which Christian Bérard did the murals, a bedroom so full of precious porcelains and rococo Venetian decorations that only its owner can find room to move in it, a drawing-room arranged for the comfort of those who like to make or hear music, and the whole house full of assorted dogs and cats.

In Brittany, her house is simple and unfashionably attractive, surrounded by bright-coloured, informal flower-beds, and always filled with her artistic and musical friends.

In the South of France, her house is a lovely old Provençal *mas* set in an olive orchard, with masses of tulips growing under the trees. There she stays all summer with her husband, who spends his free moments sailing, while she spends hers practising on an old church organ in Antibes. Wherever she is, there is a charming effortlessness about her life that is at once stimulating and restful.

Her friends are not limited to any particular social group; rather, she has drawn around her interesting individuals from different circles, each one of whom contributes to the variety of her interests. The musically-minded naturally predominate; Mademoiselle Nadia Boulanger, teacher, lecturer, interpreter and composer of music, is a great friend; the singer Warlich, who trained her voice, is seen in her salon whenever he is in Paris; the composers Poulenc, Markevitch, and Françaix are fixtures. Other intimate friends include Christian Bérard; Jean Hugo and his sister-in-law, Madame Hugo, who was the Duchesse de Gramont; Countess Pálffy, the former Louise de Vilmorin; Drian, the famous illustrator; and on through a strangely assorted list of people, all of whom harmonize perfectly under her influence.

Despite the apparent polished inactivity of her life, she manages to be the most finished amateur musician in Paris. And when we use the word amateur, it is in the highest sense of the word. The privilege of an amateur is to make the most of a gift from which one realizes no material gain, and to transpose the refinement and advantages of a luxurious life into the exigencies of an art—in short, to create beauty simply for the pleasure it gives one. (Continued on page 152)

Comtesse  
Jean  
de Polignac



MUSICAL INSTRUMENTS IN THE COMTESSE'S BEDROOM



SIREN SETTEE IN THE BEDROOM, DÉCOR BY GONSE

EGGARTER



KERTESZ



Put your twelve-year-old into this young, but not cradle-roll dress of pale blue linen, with pink and white linen bands. Best; I. Magnin, California

PHOTOGRAPHS TAKEN IN HAMPSHIRE HOUSE



Send your fifteen-year-old off to a party in this ethereal dress—pale pink mousseline with rows of grosgrain. Gold and silver kid sandals with low heels. Dress and shoes from Saks-Fifth Avenue, New York; Chicago



Get this town coat for your young daughter—she'll practically live in it. Made of navy-blue wool, it has two unpresseed pleats in back, simple tailoring in front. Sally Victor designed the hat. Both from John Wanamaker



**GROWING, GROWING . .** those young daughters of yours, aged eleven to fifteen, are problem children to dress. Some are all angles; some all bumps. You want them to be children; they want to be young ladies. Here are clothes that compromise dexterously—chosen with the help of mothers who have Been Through It All.

Your hopeful's clothes, above everything, should be geared to young figures. Not too tight at the waist-line; she probably hasn't one. Not too snug at the bodice—she's undoubtedly embarrassed to death that she has any figure at all. (Scarfs, fichus, shirt-waists help.) Full skirts, short or long, cover hips or hip-bones. (The ones here manage that by shirring, pleats, circular cut.) And note that there's not a collar-bone or wing shoulder-blade in sight—all obscured by high neck-lines. (More points on page 151)



Put this tweed temptation in your youngster's way—a pale yellow jacket over a brown-and-yellow checked skirt. A skirt, incidentally, that's quite full, with disguising pressed pleats. Yellow tweed hat, laced brim. Conried, Inc.



Give her a good taste of being grown-up—in the form of a dinner-dress of aerial white mousseline de soie. It has a shirred band down the front, a shirred collar, and a wide skirt designed for waltzing. Lord and Taylor





TONI FRISSELL

Narrow stripes running east and west on a Talon-fastened jacket of tweed as grey-blue as a March sky. The skirt is in the same misty shade, without the stripes. Team with this a pink or purple shirt or a piecrust-beige sweater; a cluster of field-flowers; and this casual brown felt hat banded with blue grosgrain. Henri Bendel

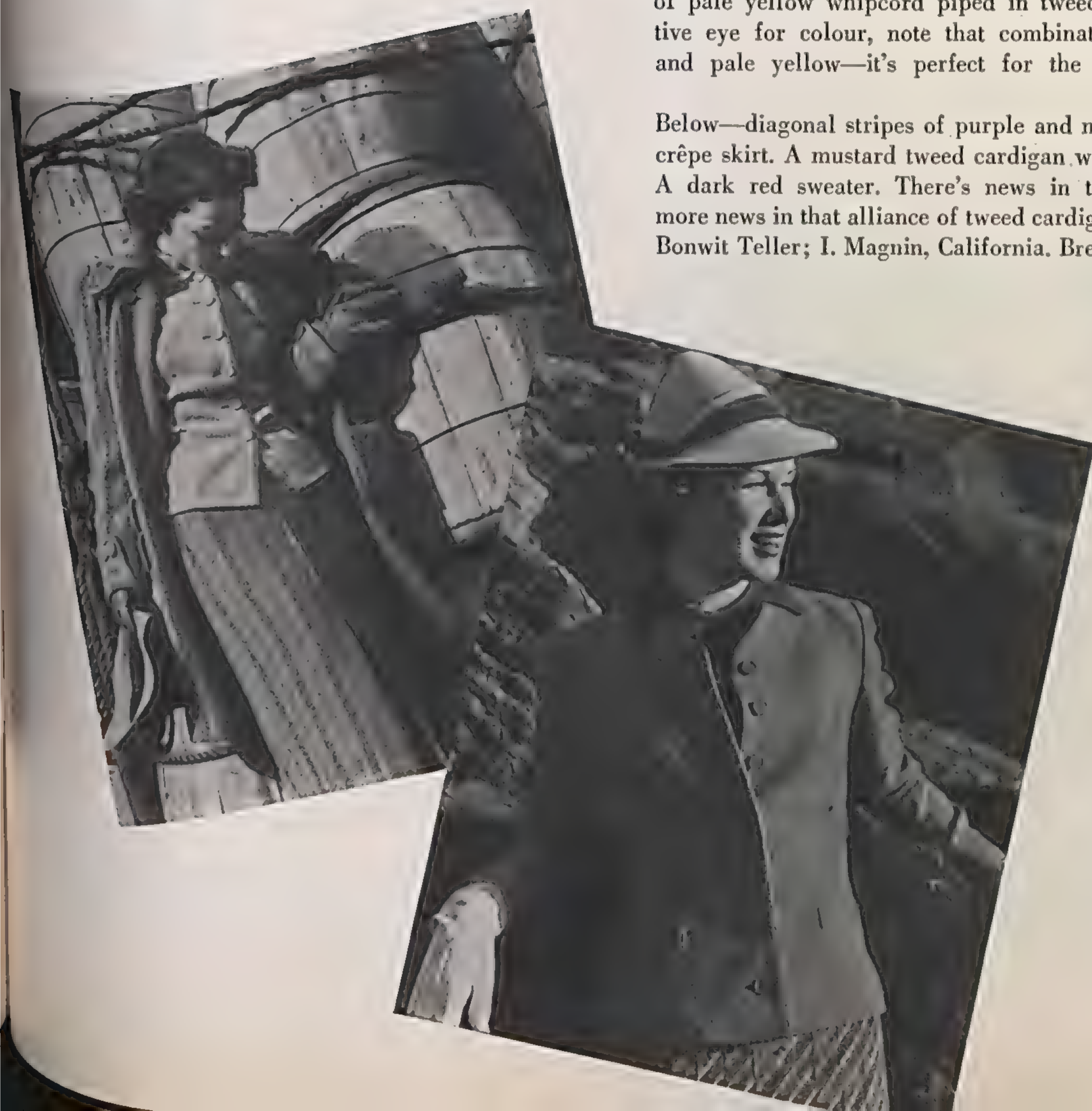




**.. AND STRIPES FOREVER** On goes the loyalty to stripes—this spring, they have more of a hold on the country than ever. Above—herring-bone stripes on Jaeger's beautiful country cardigan suit of beige-and-brown tweed—a suit that will last half a lifetime. Natural cashmere sweater-shirt. From Best

Left—broad stripes running north and south on a muted turquoise tweed top-coat and skirt. A waistcoat, with short sleeves, of pale yellow whipcord piped in tweed. All you with a sensitive eye for colour, note that combination of muted turquoise and pale yellow—it's perfect for the country. Bonwit Teller

Below—diagonal stripes of purple and mustard on a pleated silk crêpe skirt. A mustard tweed cardigan without a sign of a collar. A dark red sweater. There's news in that colour alliance and more news in that alliance of tweed cardigan and pleated silk skirt. Bonwit Teller; I. Magnin, California. Brewster hat of mustard felt





# Profusion of pleats

## in Designs for Dressmaking



7985  
7988



7996



S 4054



7986  
7988

**B**Y now, you've heard what a profusion of pleats is being pressed into fashion, this spring. All types of pleats—box-pleats, knife-pleats, sunburst pleats, accordion pleats. Pleats on skirts, on blouses, on boleros, on bags—even on bathing-suits. To the young, they're welcome news. To those who aren't quite so young, they can be welcome, too. For pleats here and there carry the eye vertically, give an ease of line that makes even tailored clothes graceful.

The four pleated outfits on this page could be managed even by an unprofessional needle. Sheer wool, crêpe, or heavy sheer crêpes would probably be your best bet for them—since these materials take pleats beautifully. The pleated skirt that you see both at left and right has quite a repertoire. You can make it with perfectly smooth hips and radiating pleats—each pleat is stitched along the edge, so there's no danger of its ever coming out! You can make it with pleats beginning at the waist, stitched half-way down, and then released. Or you can make an evening skirt—an ankle-length pleated one to wear with dinner-blouses (that famous blouse-and-skirt silhouette again). Notice that the dress at the lower left is pleated only in front—a perfect travel costume—no pleats in back to sit out.

One of the newest places for pleats (and one where they can't be sat out!) is on a bolero. Notice the stubby little kick-pleat on the short-sleeved bolero with its back to you. Notice, too, the brevity of the other jackets, above their pleated skirts. Try the one at the left in pale blue, with a navy-blue skirt and a red belt. Have a pink nubby wool jacket over a black crêpe pleated skirt; a Dubonnet wool top-coat over a pale apple-green dress. Add colour-value to the news value of pleats in your new clothes. And have the fun of planning them yourself!

Jacket No. 7985. This brief jacket may be made as you see it here or as an orthodox bolero—without fitted darts. Designed for sizes 12 to 20; 30 to 38. Skirt No. 7988 radiates pleats from flat hips. Designed for sizes 25 to 30

Ensemble No. 7996. The newest place for pleats is on a bolero. Here, a few flip at the back, while the front is cut like a blouse. The dress is simplicity itself, with an aisle of pleats in front. Designed for sizes 12 to 20; 30 to 38

Ensemble No. S-4054—You'll wear this costume all spring, the dress most of the summer. The high-buttoned wool coat has sleeves that widen your shoulders; the short-sleeved dress is pleated only in front. Designed for sizes 12 to 20; 30 to 42

Jacket No. 7986. The short, fitted type of jacket is born to be worn above pleated skirts. Designed for sizes 12 to 20; 30 to 40. Skirt No. 7988 has pleats stitched down to below the hips. Designed for sizes 25 to 30 waist measure

• The back views of these models will be found on page 130





Lunch at one

A "WHISPER" of Spring in the air — a brisk canter 'cross country — then back to lunch with appetites that just *won't* be denied! . . . And what could satisfy a hungry man's — or woman's — appetite better than a plate of Campbell's Beef Soup? Tender meat pieces mingled with fine vegetables in a deep brown, rich broth that's "beef" all through . . . Or, how about that other fine meal-in-itself — Campbell's Vegetable Soup with its fifteen garden vegetables in a rich beef stock? "Ah, what a great soup", you'll say.

— or "Dinner at eight" —

AND DINNER is off to the right start. Because, you see, the responsibility for the soup course has been left to Campbell's chefs, which is another way of saying that the soup is sure to be a great success . . . It may be Campbell's Asparagus Soup that leads the way — a smooth purée of fresh young asparagus garnished with tender asparagus tips . . . Or, Campbell's Ox Tail Soup — a tempting broth containing sliced ox tail joints, vegetables and herbs, and laced with a fine old sherry . . . Is your pantry shelf well stocked?

Mr. and Mrs. Richard Randolph  
request the pleasure of  
Mr. and Mrs. George Hudson's  
company at dinner  
on Wednesday, March sixteenth  
at eight o'clock  
Thirty Trinity Lane



Campbell's  
SOUPS



She likes the true  
*fresh-tomato* flavor



If you want tomato juice at its best, make sure the tomato juice you drink is Campbell's.

You'll find there really is a big difference in tomato juice. Campbell's is the one with the true fresh-tomato flavor. You can taste the difference.



*America's largest-selling  
tomato juice*

## DISCOVERIES IN BEAUTY



BAKER

These decorative little French pots from Henri Bendel hold creams and rouge and solve the problem of keeping beauty stuff conveniently out on your dressing-table

FOR some time now, quiet word has been going round about the excellent series of beauty preparations at Henri Bendel's. Women who picked up a jar of cream when they went in for fittings came back for more, and expressed such enthusiasm over each new item that Bendel has now not only rounded out the series to provide for a complete beauty régime, but has also introduced the preparations at the cosmetic counters in other smart shops throughout the country.

It is a simple, well-grounded régime that has been evolved, too, and the things are a delight to use. First, there is a Savon pour le Visage, a super-fatted soap, with which you wash your face; then, a non-liquefying cleansing cream, which soothes while it finishes the job of cleansing. At night, the Crème Nutritive is smoothed round the eyes and mouth, where wrinkles most readily form. During the day, a smooth and flattering emollient liquid complexion cream forms the base for make-up. A final touch is Crème des Yeux that takes powder from your brows and lashes after make-up and gives them a lovely gleam.

There are powders, rouges, and lipstick in the series, as well, and, if you happen to buy your creams at Bendel's, you can buy the charming little French pots you see above in the photograph to hold them and keep them conveniently on your dressing-table. Otherwise, you buy them in simple, smart-looking jars and bottles with the Henri Bendel label and are glad you found them.

Trying out beauty things for yourself is always fun, as well as practical, and Coty has introduced a new trying-out gadget that people are talking about—and not only because it is by way of being a gift, either. It seems that the Coty people feel that you are not really doing right by them or yourself if you use their Air-Spun Powder without their Air-Spun Rouge, or vice versa. Therefore, they have put up what they call a Double-Tester, a little two-part box of glass-like composition with powder in the base, rouge in the top, and flat little puffs in both sections. Aside from being amusing looking and fun to experiment with, they are convenient to slip into overnight bags or pass on to unequipped guests. Not only do they demonstrate how well the rouge complements the powder, but they remind you how almost incredibly fine the Coty powders and rouges are made by the Air-Spun process.

As to these Double-Testers being gifts—you can't buy them. You are presented with them when you make a Coty purchase beyond a certain amount at the cosmetic counters in the leading department stores and drug stores.

When Tone creams were first introduced, two things impressed us. First, the knowledge that the Skin Conditioning Cream had been originally compounded in a medical research laboratory for the use of dermatologists. Second, the fact that you could practically see the cream disappearing into the skin as you looked at your face in the mirror. (Continued on page 126)



# GIVE YOURSELF THIS EXCLUSIVE SALON SKIN CARE

*At Home!*

## Recognized as the Outstanding Beauty Aids of the Day

**F**OLLOW the PRIMROSE PATH to youthful beauty and help make your skin far lovelier than even the fates intended. For many years the renowned Primrose House Salon has been the outstanding beauty consultant for New York's most discriminating women. Even if you live two thousand miles away, you, too, can now equally benefit right in your own home by these marvelous skin-youthifying treatments.

Primrose House has meticulously created preparations for *every* type of skin. They make no exaggerated claims for them such as being able

to change facial structures. But their formulas really *can* do remarkable things, if you'll only devote 10 minutes or so each day to them. For instance—

Dull, sallow skin can become radiantly alive, unbelievably youthful. Enlarged pores refined and blackheads eliminated. Wrinkles and lines around eyes, mouth and throat noticeably softened. In fact Primrose House Products not only help you outwit Father Time by *preserving* a youthful complexion but they also will aid in improving the color and texture of even a mature skin.

### FAMOUS CHIFFON TWIN BEAUTIFIERS

**Chiffon Cleansing Cream:** The perfect solution for sensitive skin that rebels at heavy cleansing creams. It combines *ALL* the virtues of a *liquefying* and *cold cream* PLUS several new ones of its own. The finest cleansing and beautifying oils are in Chiffon, whipped into an enchantingly fluffy base, it sinks deeply into the skin surface to loosen and gently float dirt and make-up from the pores—to cleanse immaculately, soften and refine your skin as only this new method of skin cleansing can. \$3, \$1.75 and \$1.

**Chiffon Face Powder:** The only face powder of its kind. It blends so *naturally* with your skin that it subtly hides small imperfections and makes even dull, sallow skin look clearer, brighter and *younger*. Hours after you apply Chiffon it will still impart that flattering SHINE-PROOF finish. Unsurpassed in fineness of texture—it won't cake, run or clog your pores. Let it achieve for YOU that smart well groomed look so essential to present day chic. \$3 and \$1.

*Chiffon*

By PRIMROSE HOUSE, 595 Fifth Ave., New York

### OTHER SUPERIOR CREATIONS BY PRIMROSE HOUSE

**SMOOTH SKIN CREAM:** For lubricating a young or average skin. Supplies and gives petal smoothness. \$3, \$1.75 and \$1.

**CIRCULATION CREAM:** Excellent to awaken dull, lifeless skin to radiant, fresh beauty. Helps to clear away sallowness. \$1.50

**BALSAM ASTRINGENT:** Valuable invigorating action tightens oily and flabby skin. \$3.50 and \$2.

**SKIN FRESHENER:** Mild toning and refreshing lotion that removes every trace of surface grease and closes the pores. \$2 and 85¢.

**DRY SKIN MIXTURE:** Dry, flaky, thirsty skins look bewitchingly smooth and youthful after a few applications. Created especially for the fine, extra-dry skin. \$6 and \$3.

**EYE CREAM:** Effectively softens fine lines around the eyes, due to fatigue, laughter or eye strain. Smooth gently over lids and under eyes and leave on for an hour. \$1.50.

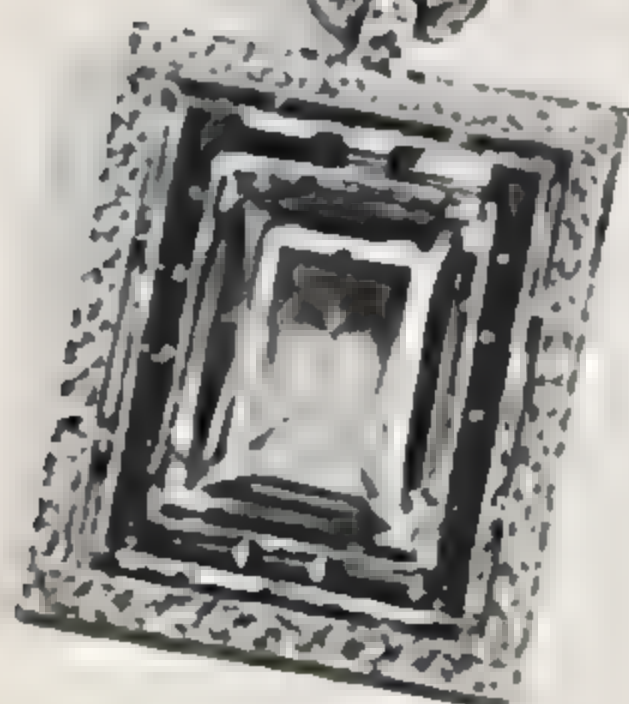
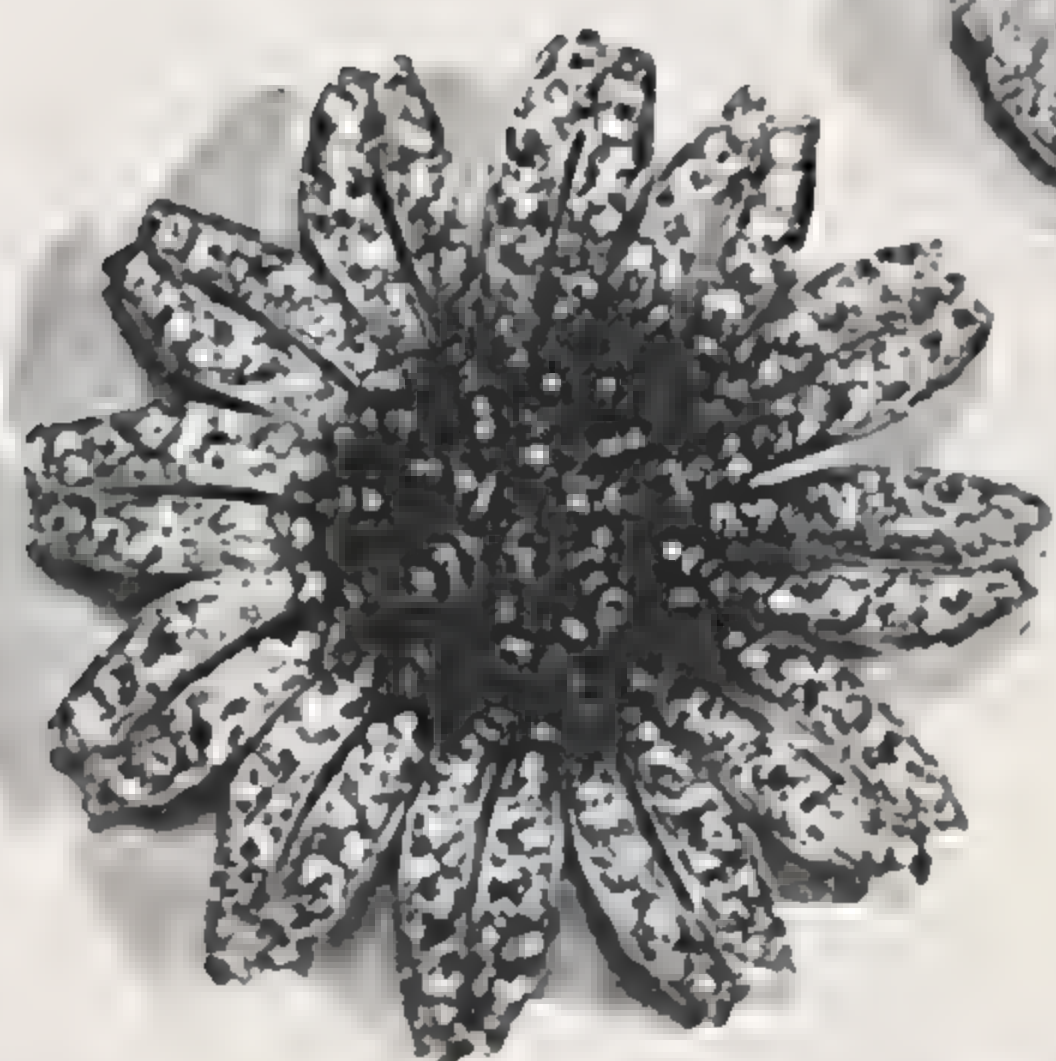
**POREFINER CREAM:** Splendid to contract enlarged pores and refine the skin. \$1.

And, of course, rouge, eye shadow and lipsticks of the usual excellent Primrose House quality.

**NOTE:** When in New York be sure and visit our Fifth Avenue Salon and learn why our scientific treatments work such magic beauty subtleties with Primrose House Products.



LAPEL DECORATIONS  
FOR FASHION'S  
LEGION OF HONOR



*Jewels by*

**TRIFARI**

*Sparkling trifles splendidly fashioned to magnify your elegance. Flowers . . . fobs . . . a leaf . . . a frog . . . for your lapel. Original copyright designs by Trifari, superbly handled by master jewelry craftsmen. From \$3.00. At leading stores.*

TRIFARI, KRUSMAN & FISHEL • 377 FIFTH AVENUE, NEW YORK

## DISCOVERIES IN BEAUTY



"Spur," the new Charles of the Ritz eau de Cologne, has a gay fragrance that makes you feel you are part of spring. Its flask is encased in a transparent sheath

(Continued from page 124) Now, there is a new Tone Skin Lotion, produced by the same laboratories and intended to protect your skin against exposure to wind and weather. And those who have been using it testify that it does just that. If you put it on any exposed areas before you go out in the cold and wind, it leaves an invisible film that keeps your skin soft.

Or, if the elements have already gotten in their innings, making your skin red or rough, the lotion makes these signs vanish in record time. It is the answer to prayers of sportswomen, and, even if your sports are confined to walking city blocks, try the lotion on heels, legs, elbows, shoulder-blades—areas that frequently suffer without your being aware of it. You can buy or order Tone from Bonwit Teller.

We keep uncovering new boons for shower addicts, and the most recent is a brush that is specially designed by Pro-Phy-Lac-Tic for use in the shower or tub. It has a short handle with a firm grip, so that you can scrub the middle of your back with all the vigour of an athlete without risk of grazing your elbows against the bathroom wall. The oval shape is an inspiration, too, for covering the cross sections of shoulders and back. For quick drying, the bristles are set in aluminum, and the whole thing is as packable as a tooth-brush.

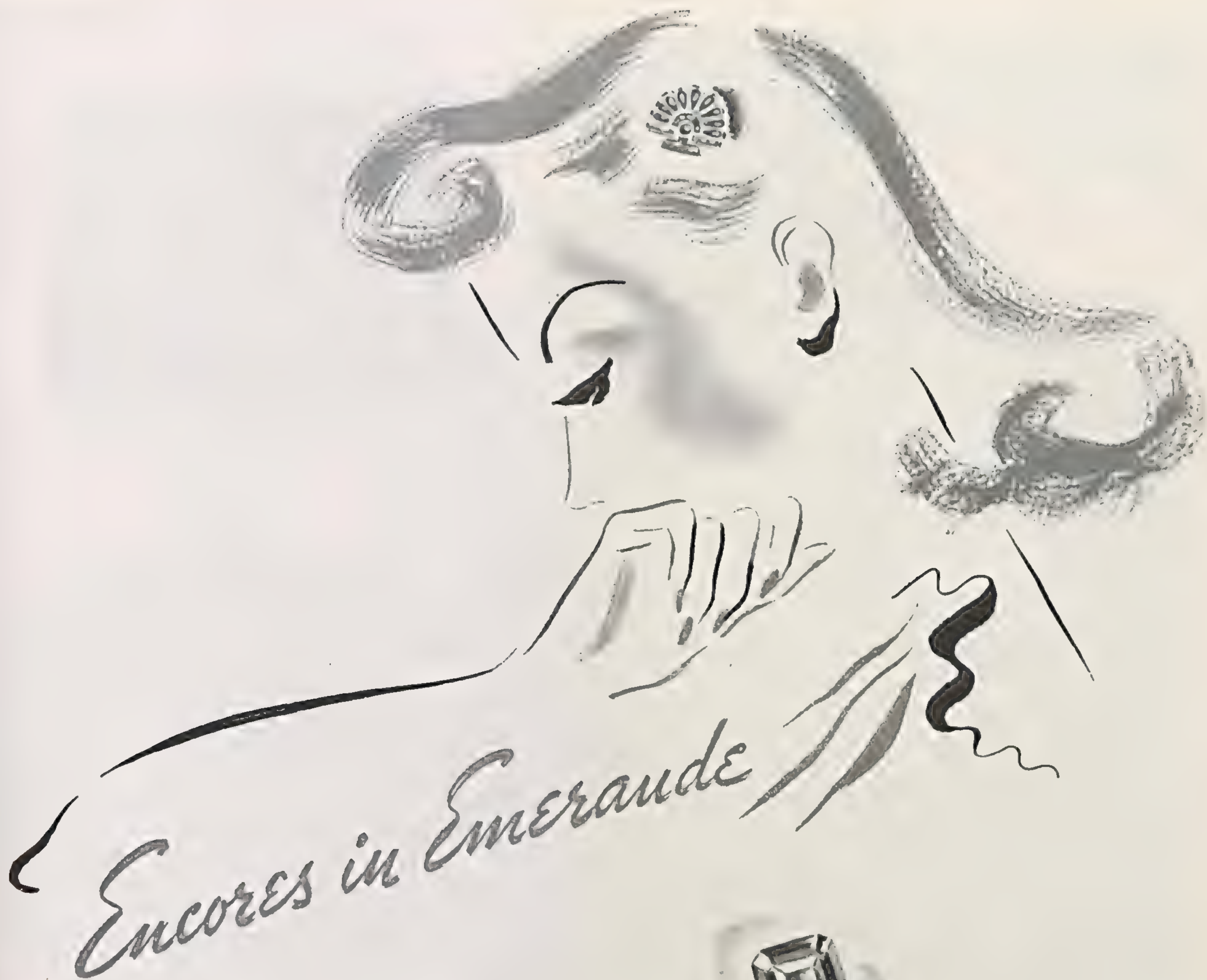
For foot comfort, too, a good brush in the tub does wonders to tired feet, and, for this purpose, the same Pro-Phy-Lac-Tic Company has produced an oval foot-brush with strong black bristles that do their stuff. Such ills as calluses yield gracefully to this treatment, and you will find your nails are in much better shape from daily scrubbing when you go for your next pedicure.

The attractive little Daggett and Ramsdell salon perched in the mezzanine in Rockefeller Center is kept there purely for demonstration purposes, so that you (Continued on page 128)



This pleasantly simple modern dressing-table set by Pro-Phy-Lac-Tic is made of nice, unadorned woods; with monograms to order. Lord and Taylor in New York



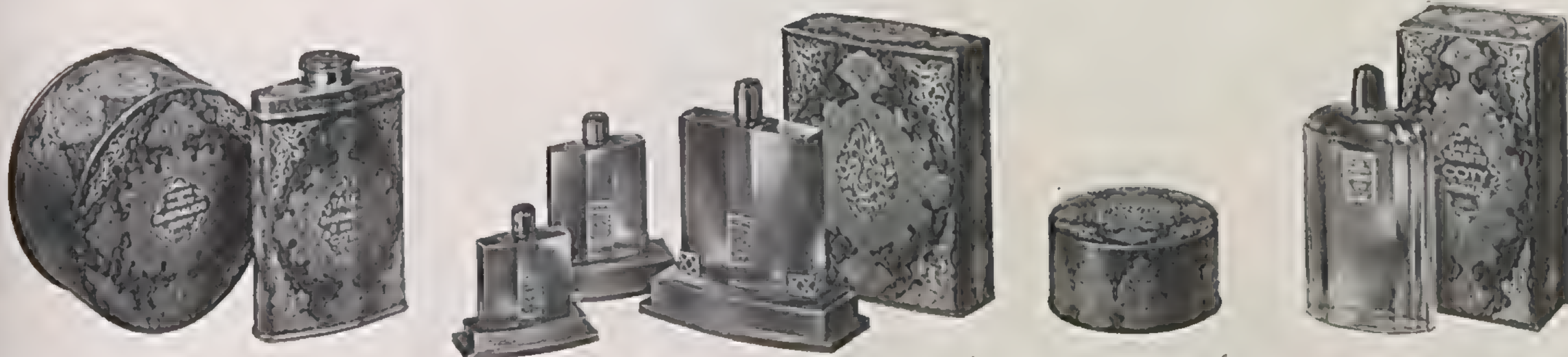


# Encores in Emeraude



One way of wearing Emeraude is not enough . . . say lovers of this glowing "jewel" perfume which the emerald inspired. So Coty brings you these enchanting Emeraude Encores . . . a complete ensemble of beauty and bath preparations that bring the pleasure of using this superb scent to every beauty rite. Emeraude Encores are matched, not only in fragrance, but in their smart and appropriate new decor of Persian luxury and richness . . .

Coty



**DUSTING POWDER**—soft and clinging...to clothe you in Emeraude luxury from head to foot . . \$1.

**TALC DE TOILETTE**—a talcum of silky smoothness, cool as soft mist. An ideal travel companion. 50¢.

**EMERAUDE PERFUME**—the green fire of the emerald, translated into perfume. Prices from \$9.75 to \$1.

**"AIR-SPUN" POWDER**—swirled and buffed by rushing air to a new texture, of melting smoothness. \$1.

**EAU DE TOILETTE**—a delicate and distinctly feminine toilet water, rich with perfume. \$1.75 and \$1.





## STYLE NOTE-1938

At last—the ultimate gesture in perfect grooming—La Cross nail polishes to be worn, like your jewels, as part of each costume. • Because La Cross offers glamorous new shades to harmonize with each smart spring costume color. • And because La Cross cream polishes are the finest and most lasting—so easy to apply over *Stazon*, the new La Cross polish base for added luster and smoothness. So safe and easy to change between manicures with La Cross Glycerated Polish Remover which will not dry nails—helps keep cuticle soft. • Ask your manicurist to apply one of the new La Cross costume shades today. And take home several. 50c each at finer shops and stores. La Cross, Newark, New Jersey.



REDWOOD, shown here, goes with tweeds and furs. CONCORD, a new misty violet tone, is smart with muted shades. And try REDDY, the new bright cerise, with spring blacks and navy blues.

TRY THESE marvelous La Cross non-sticky Hand Lotion, Hand Cream, Nail Groom, Glycerated Cuticle Remover, Cuticle Oil (each 50c), and world-famed Manicure Implements. At all finer shops and stores.

**La Cross**  
CREME NAIL POLISH

BE SMART TO YOUR FINGER-TIPS

## DISCOVERIES IN BEAUTY



Lucien Lelong's lavish gestures—a plaster-like box of dusting powder almost the size of a footstool and a sachet that could almost be a boudoir pillow

(Continued from page 126) can find how nice their preparations are when they are used in the correct manner on your face. They call their prices "nominal," but we call them very inexpensive indeed. A new treatment that has just been introduced is the "Golden Facial," which is based on the Daggett and Ramsdell Golden Cleansing Cream (that cream that has colloidal gold in it). It is a very rejuvenating treatment and a good one to plan for if you have to turn up fresh and bright-eyed at the end of a busy day.

After you have seen all the freshening, thorough-cleansing benefits of the Golden Cream, you will doubtless want to buy some for yourself—which is as it should be, since that is why the Daggett and Ramsdell people introduce it that way. If you do buy it during this month of March, you will find the Golden Cleansing Cream and the Perfect Tissue Cream neatly boxed together at an economy price.

Herman Bosch, one of the doyens of good hair-dressing, had a hunch about the new high styles sometime before they "arrived," and, while people are still debating the becomingness of high hair-dos, his views on them are enlightening, and we find them pretty sound. The very young gain dignity and poise—so desirable at sweet seventeen—when their curls are pinned up. For the over forty-fives, the high note is becoming, for upward lines take away from their years. But it is a more individual matter for the in-between ages, and depends not only on the size and shape of the head, but also on the expert cut and set of the hair. Without an arrangement that is definitely becoming, the effect can be aging.

For gala evenings, Mr. Bosch's newest suggestion is to powder your hair with stardust—gold, silver, or colours to match your dress. The head is first sprayed with a fixative to hold the dust, then sprinkled till you gleam like a goddess, and strangers worship from afar. You will find the Bosch salons and the stardust at the Biltmore, Pierre, and Commodore hotels.

Nothing gives more soul-satisfying and immediate results than consistent care of the hands. They flourish even under the briefest ministrations, and a duet we recently discovered to help in the flourishing is Revlon's Hand Cream and Cuticle Lotion. The hand cream is a real beautifier. Rich and creamy, it disappears into the skin without a trace of stickiness. The result is a satiny smoothness that is worth the mental effort of remembering to use it regularly. The cuticle lotion is twofold in action; it removes the waste tissues round the nail and softens the cuticle itself so that you can train it in the way it should grow.

Another Revlon innovation is Proton, which protects the nails beneath enamel and helps them to resist chipping and peeling. Proton is an adhesive white liquid, which provides a firm, protective base for varnish, and, if you are good at applying your own polish, you can apply Proton yourself. Otherwise, your manicurist will soon have it on hand. (Continued on page 130)



# ONLY AN EXPERT

WITH A MAGNIFYING GLASS COULD DETECT

*That the Color of Your Cheeks  
wasn't NATURAL Color, this  
New Way—the favorite of Smart  
French Women!*



9 A. M.

You apply it before your own mirror—and get a perfect and even color!

*You Make Up, Too, only once a day  
... yet are exquisitely made up  
all day long!*

IN PARIS women have found a new way in make-up. A cheek rouge that stays on beautifully all day long so that you can go through the day with the assurance that you'll have a bewitching color at the end of it. And you don't have to fuss or primp with your make-up to keep yourself appealingly attractive all day long.

You apply it in the morning, under the familiar lights of your own dressing table, where you can see that it's on properly, evenly—and in just the right tone to bring out your best points.

#### What It Is

It's an exquisite cream rouge, called Angelus Rouge Incarnat, that comes in subtle natural colors to blend with every complexion, eye-color and hair. Colors that bring new allure to blond, brunette or titian.



5 P. M.

You still have bewitching color and the allure it gives. There's no constant making-up in uneven lights during the day!

*Angelus Rouge Incarnat in the  
Little Red Box and Louis Philippe  
Angelus Lipstick*



POPPY  
SUN ORANGE  
FRAMBOISE  
PANDORA  
LIGHT  
MEDIUM  
PROMENADE

*Try the Newest,  
Smartest Shade*  
**CORONATION RED**

that gives a subtly sophisticated tone to lips and cheeks. It speaks the language of exciting days and glamorous nights.



*In a new handy  
hinged box  
Opens easily*

use it on both your lips and cheeks. Or, use the Angelus Lipstick in matching color.

#### The Smart Woman's Choice

To have natural loveliness is all the rage today. And here is the make-up that creates it most beautifully. That's why smart women everywhere choose Angelus Rouge Incarnat and why you should, too. Try it today. See how it gives your face a new and charming sophistication. How it brings compliments and the assuring satisfaction that you look your best.

At all drug and department stores.

Being a cream rouge, the color blends naturally with your skin tone—and it won't blow off or brush off. With this new way your make-up is so natural that only an expert with a magnifying glass could detect that you used rouge to give color to your cheeks. For perfect color harmony



Easy to use as  
your powder puff  
.... TWICE AS IMPORTANT



## Dreskin Coolies by CAMPANA

### FACIAL CLEANSING PADS FOR PURSE AND DRESSING TABLE

• New—and what a welcome they're getting! . . . Soft, wafer-thin pads scientifically treated with DRESKIN—in a smart green and ivory compact for your purse and a black and green "humidor" jar for your dressing table . . . It's a new thrill to enjoy DRESKIN's deeper cleansing wherever you are—in the midst of shopping, after a restaurant dinner, or before leaving a movie . . . Coolies are the first compact-size facial pads to give you a cleanser which women everywhere have found safe for every type of skin—and the only pads treated with genuine DRESKIN. Feel their refreshing invigoration. Use them any time and anywhere—and always before powdering. Insist on DRESKIN Coolies by Campana—at drug and department stores now.

NOW YOU CAN TAKE  
CAMPANA'S FAMOUS  
SKIN CLEANSER  
EVERYWHERE YOU GO

#### Introductory Offer

Large Jar Pads . . . \$1.00  
Compact . . . . . .25  
\$1.25

**SPECIAL 98¢**



Dreskin COOLIES — by The Makers of Italian Balm and Dreskin

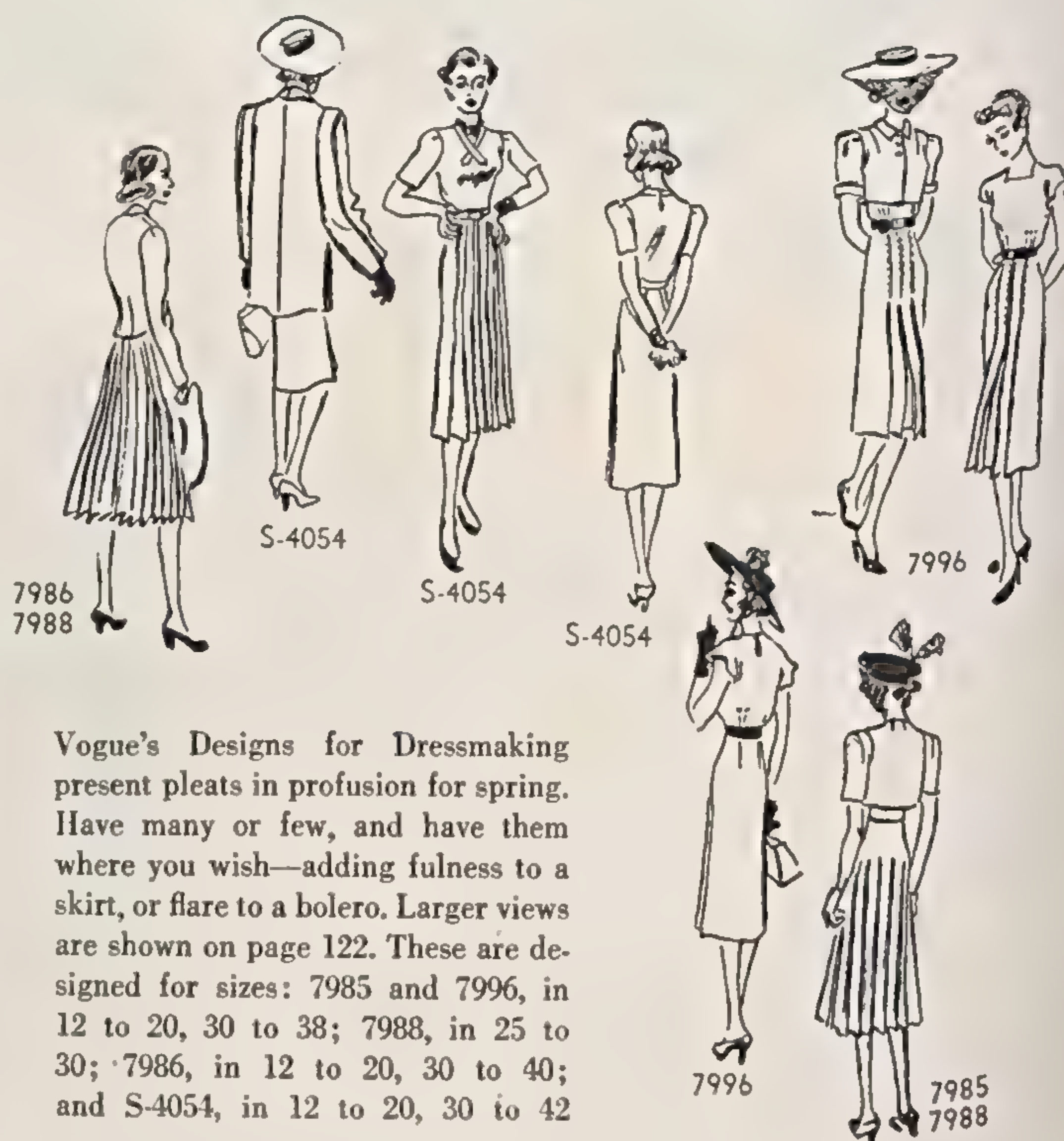
## DISCOVERIES IN BEAUTY

(Continued from page 128) Cyclax of London, and 7 East Fifty-Third Street, has a new lipstick christened Red Dust. It is a lovely tone with the yellows and greens of spring clothes, when you begin to think of the country in terms of flecked tweeds, instead of fur coats and thermos bottles. There are also Red Dust nail varnish and rouge, and an interesting point is that the rouge is in cream, compact, and a very light loose-powder form. Of the three, Cyclax believe in the loose-powder variety; they find it better for the skin, being easier to remove, very natural, and as lasting as the other forms. And many women who have taken their advice feel the same way about it. To tie up with this spring story, Cyclax has evolved a new powder—a perfect peach—not too pink, nor too yellow, becoming to most women. Its antiseptic base is a point of note.

Naturally beautiful white hair is one of the most distinguished attributes to beauty. But that presupposes at once that it must be well-kept hair—silky, smooth, and really white—and this in turn means careful, almost prayerful, handling. Mr. Harry of Berthold's (22 East Fifty-Fourth Street) has made the care of white hair his specialty, and you can entrust your white locks to him, sure in the knowledge that they will be beautifully waved and cared for. Another amenity that this salon has to offer is a really restful and quiet atmosphere in which you can truly relax, during the process of being well coiffed.

Hygienic beauty note: The Hygienol puffs of pure lamb's wool are now encased in attractive little transparent disks with corded edges. The case is dust-and-moisture proof and prevents your puff from acquiring that soiled, dispirited look. You can carry loose powder about in these cases, if your hand-bag is large enough, and they are ideal to keep in office drawers or for guest equipment.

## DESIGNS FOR DRESSMAKING



Vogue's Designs for Dressmaking present pleats in profusion for spring. Have many or few, and have them where you wish—adding fulness to a skirt, or flare to a bolero. Larger views are shown on page 122. These are designed for sizes: 7985 and 7996, in 12 to 20, 30 to 38; 7988, in 25 to 30; 7986, in 12 to 20, 30 to 40; and S-4054, in 12 to 20, 30 to 42

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 163.



*Follow  
this pack*

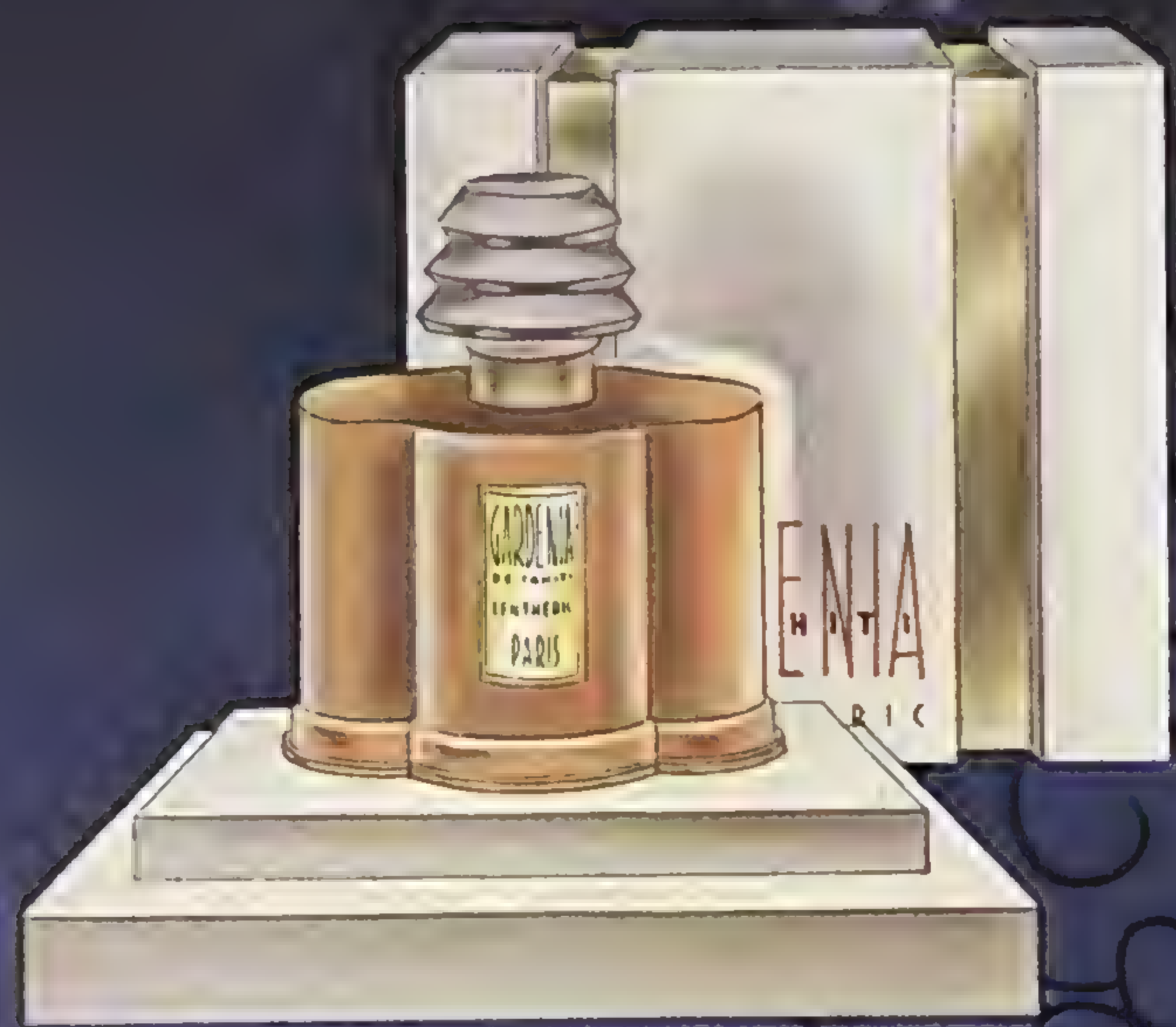
*for* **MORE  
PLEASURE**



**Chesterfield**

*They Satisfy*

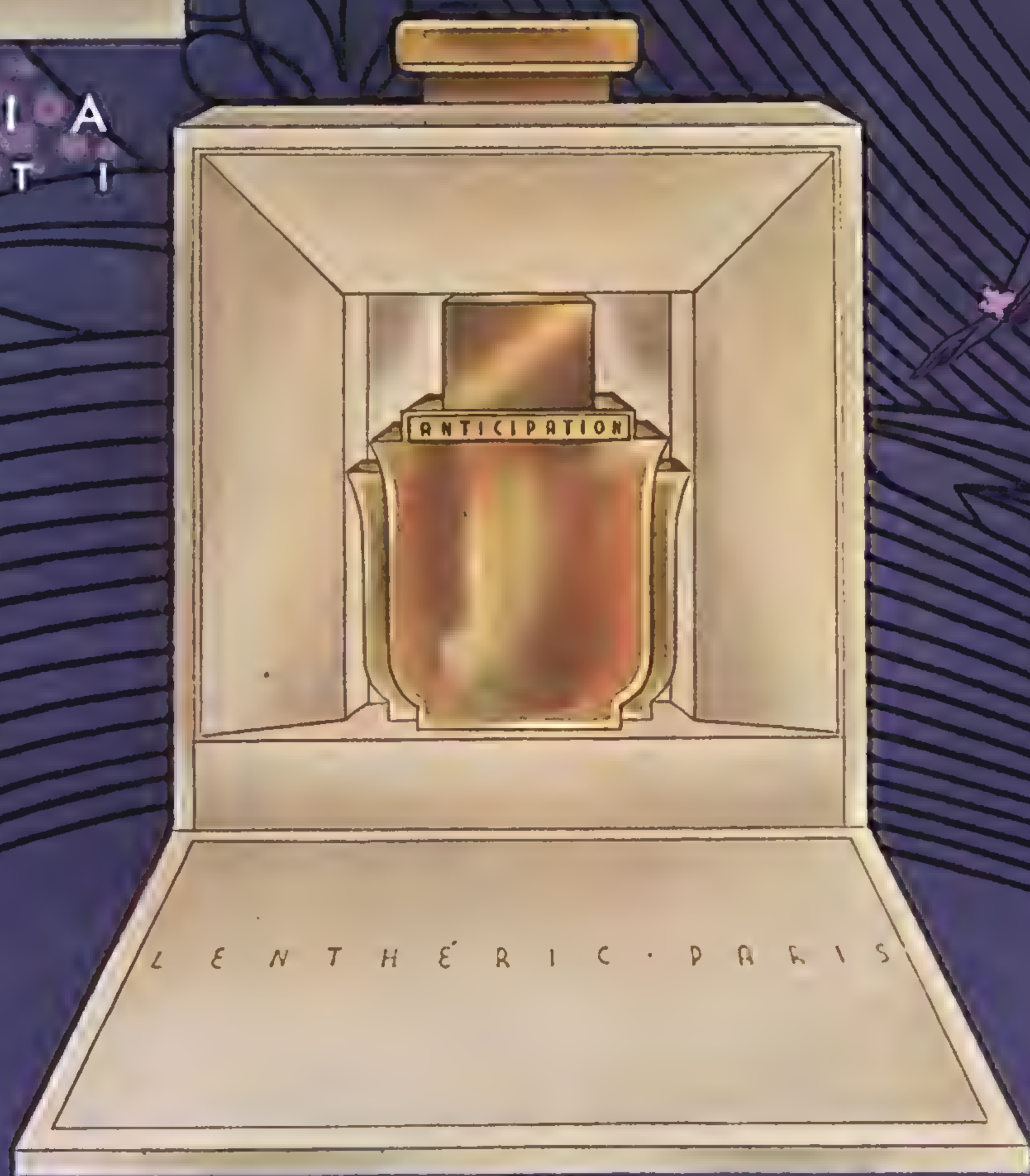




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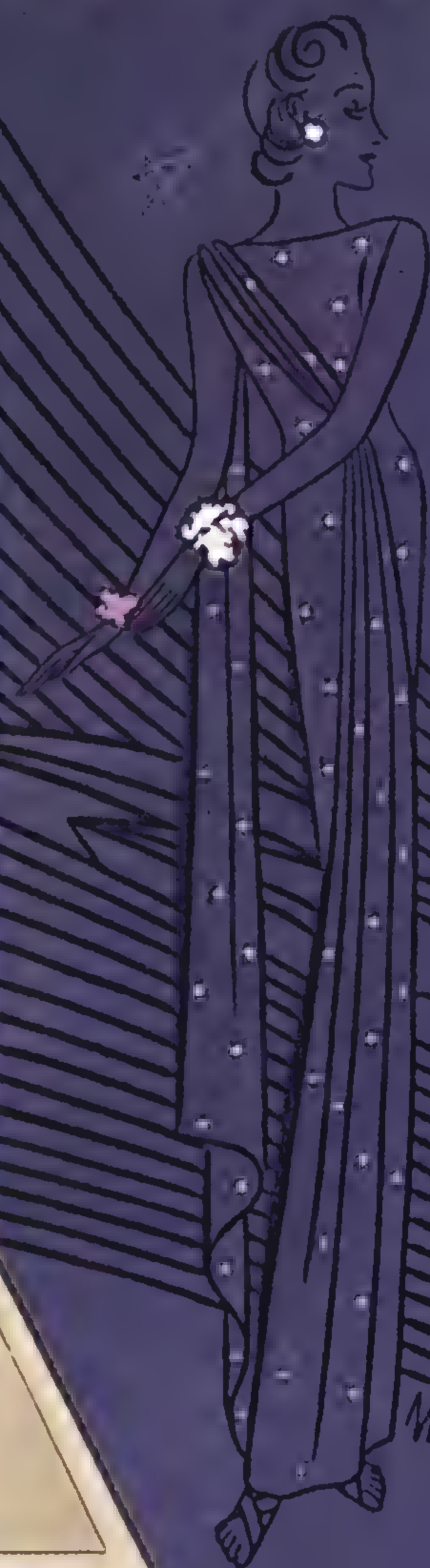


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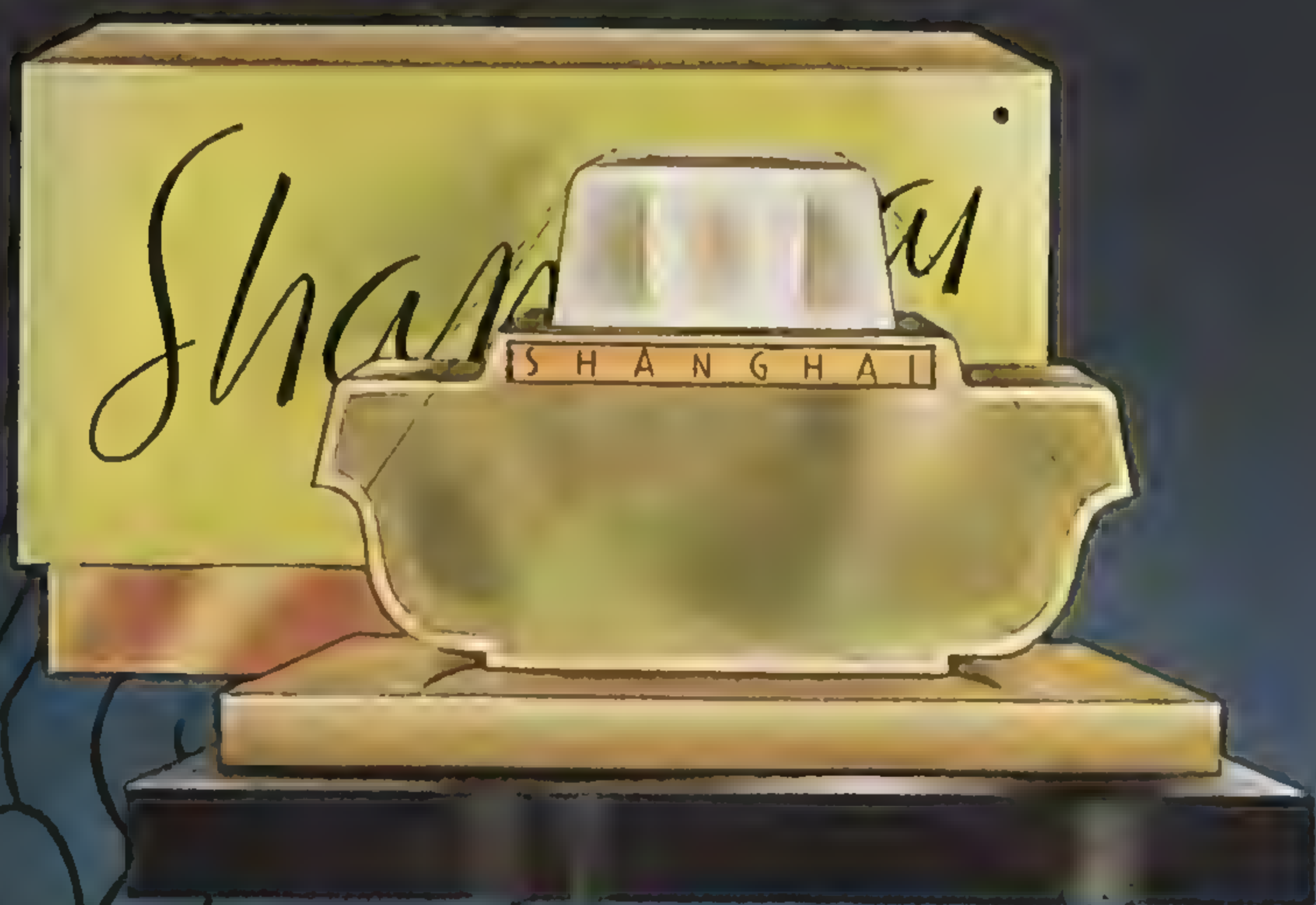
L e n t h é r i c







NUMÉRO 12



SHANGHAI



LENTHERIC PARIS

MIRACLE

Lenthéric



## A vibrant, stylized map of California, where each region is depicted with a unique scene and labeled with text. The map is oriented vertically. At the top, the 'BIG TREES' region shows tall redwood trees and a person climbing. Below it, 'COWBOYS' features a cowboy on a bucking horse and a rodeo arena. The 'OLD MISSIONS' section shows a mission building and a person in a long dress. 'SPORTS' depicts a person on a horse and a person on a bicycle. 'FLOWERS' shows a field of colorful flowers. 'MOVIES' features a movie camera and a person in a costume. 'RADIO' shows a radio tower and a person in a suit. 'RACING' depicts a horse race. 'SOUTH SEA ISLANDS' shows a tropical island with a person in a bikini. 'PACIFIC OCEAN' features a large ship and a person on a surfboard. 'OLD MEXICO' shows a mission building and a person in a sombrero. The map is filled with various other figures and objects, creating a lively and detailed representation of the state.

*Come for a glorious vacation. Advise anyone not to come seeking employment, lest he be disappointed; but for tourists, attractions are unlimited.*

(Please print name and address)





## SHOP-HOUND'S MARCH OF FASHION



BRING out the horse-guards to celebrate the arrival of Jaeger of London suits at Abercrombie and Fitch. They're young, these suits, and they have that arrogant British look—that inescapable stamp of quality that you get in men's English suits.... Flash! Qui Sait, the delicious perfume shop, has marched over to 572 Madison Avenue. Hear ye! Ladins' Sportswear has moved to 553 Madison Avenue—more fun. More fine jackets, skirts, and blouses to cherish and scramble together—at the same easy-going prices.

If wishes were horses, the town would be stampeded with little yellow suède pouches like this. You can button an amazing amount of miscellany into its navy-blue taffeta-lined interior. About \$15 at the Tailored Handbag, located at 20 East Forty-Ninth Street.



Match a coloured taffeta slip to the coloured veiling on your hat. Let it swish under one of the new swirling skirts. The "Snip-Snap" slip at Franklin Simon has pleated ruffles, for extra swish, which can be snipped along one of the rows of hem-stitching, to exactly the length you want. Of Celanese rayon taffeta, in deep brilliant colours, and very inexpensive indeed.



A roll on Shop-Hound's big drum for this white shantung saucer-sailor, with the new *minuscule* crown.... It's held on not by your eyelashes, as you might think, but by a deep bandeau at the back. And perhaps you can learn to catch the nobby jewelled hatpin in your curls. Molyneux sent over this new model in white shantung, with a saddle-tan gros-grain rim. Rilla Marie, 485 Madison Avenue, will make this hat in any colours or materials you fancy; about \$25. This shop has all sorts of mixing-and-matching treasures: hand-bags and gloves designed to go with each other, or with hats. Also, they'll be genial about carrying out *your* ideas for hats and accessories.

All the way from California come the Cotton Shop's new suèdes. Spring suèdes, these are—thin as linen, supple as chiffon, and uncrushable. A stroke of the hand restores them to smooth perfection. They come in a range of sun-washed California colours. The Cotton Shop, 548 Madison Avenue, gives you suède in caps, jackets, blouses, skirts, gloves—you don't have to wear them all at once. But you'll wear this suède bolero practically unceasingly over town and country dresses, and with different sweaters and skirts. About \$13 for the bolero; about \$23 for the sleek suède skirt. Find here, also, sweaters to mingle with your suèdes. (Continued on page 136)



BAKER

## An Extra Jacket insures *FRESHNESS*



Copyright, 1938, by P. Lorillard Co., Inc.

### in the Smart Woman's Evening Gown . . . and in her Cigarette

TWO-JACKET costumes are smart this season, to the frank joy of women who want to look fresh on every occasion.

That clever two-jacket idea carries over to the season's prize cigarette. Old Golds created their unique two-jacket Cellophane package to keep their tobacco fresh—which insures constant FRESHNESS in your enjoyment of Old Gold's Double-Mellow flavor.

Ordinary cigarette packages can never be completely sealed. Notice,

some time, the cracks around the edges of the revenue stamp. Dust, moisture, excessive dryness, all may creep in there and spoil the tobacco.

Stale tobacco burns hot and tastes flat. And tests prove *fresh* cigarettes are much easier on your throat, too.

So today, when smart cigarette cases are opened, notice how often you see OLD GOLDS. Prize crop tobaccos, with their flavor absolutely *fresh*! After all, the makers of Old Golds have been tobacco experts since before the Declaration of Independence!

### Two Cellophane Jackets Keep the Flavor *Fresh*



Outer Cellophane Jacket Opens from the Bottom, Sealing the Top

The Inner Jacket Opens at the Top, Sealing the Bottom

TUNE IN on Old Gold's Hollywood Screenscoops, Tues. and Thurs. nights, Columbia Network, Coast-to-Coast



# LIFE Begins with SPRING

Featured by smart stores everywhere

Write to receive our illustrated fashion bulletins



## Marinette

THE ARISTOCRAT OF KNITTED WEAR

MARINETTE • WISCONSIN

## SHOP-HOUND'S MARCH OF FASHION



(Continued from page 135) Pink and pill-boxes are very dear to Paris this spring. And the minute we saw this pink straw pill-box, designed by Helen Liebert at La Mode Chez Tappé, our heart opened like a gate. It's a shade wider at the top than some pill-boxes, with a bumper crop of violets in the front. The navy-blue veil, modest around the sides, flares up in a

big bow in the back. About \$25. Only a sissy would think this too gay. This shop, which is to us what catnip is to a cat, has wonderful suède jackets, too; fifty-seven colours and three varieties: hip-length, finger-tip length, and bolero. From about \$65. Consider a red-and-blue straw-grosgrain bag—really two big flat bags joined at the top. At 19 West Fifty-Seventh Street.

Polka-dots are on the up and up—on both the top and jacket of this dark blue crêpe dress. These white dots are of Duco, and are so smart that any leopard who wouldn't change his spots for them is hardly worth a second thought. The plain dark blue crêpe skirt is flared, contrasting with the trim-fitting top. This outfit will carry you right through the early spring days, and on into the summer. About \$30 at Jane Engel, 1025 Madison Avenue. Or you can buy there a similar suit with pink Duco dots on a navy-blue crêpe jacket and skirt, and a pink blouse. Jane Engel scores every time with youthful little tricks such as these.



Drum-beats for the baum-marten skins at Molot, 21 East Fifty-Sixth Street. They're sable-dyed, but darker and duskier than the tawny shade of last year. All the skins are carefully selected by this fine furrier, and you can buy them from about \$38. Mr. Molot is making baum-marten capes using whole skins, linked together with chiffon strips. If you ever tire of the cape, the skins are still intact, ready for Mr. Molot to whip into new shape. This, by the way, is a shop that takes as much enthusiastic interest in remodelling furs as in creating unusual new designs.



BAKER

Muriel King has made a string of beads what is a string of beads. They look so much like sour-ball candies that they put you right back in the third grade, nostalgically speaking, and are so spring 1938 that they get a front-row place in Shop-Hound's march of fashion. In her beautiful dressmaking shop at 49 East Fifty-First Street, Miss King pays flattering attention not only to these red and green glass orbs (about \$25)—but to

masks. She has little African-looking ones, in exotic woods, made into clips. Very good at the throat of a beige dress, or used as a belt buckle. From the shop walls, you can catch the side-lights leering at you through white masks—a more attractive sight than it sounds. In Chinatown, find white masks with touches of brilliant colour. Not so perfect as Miss King's special ones, perhaps—but wonderful for about a quarter. (Continued on page 138)



# In Hollywood . . .

in dressing rooms and in homes  
*the pause that refreshes* plays its part

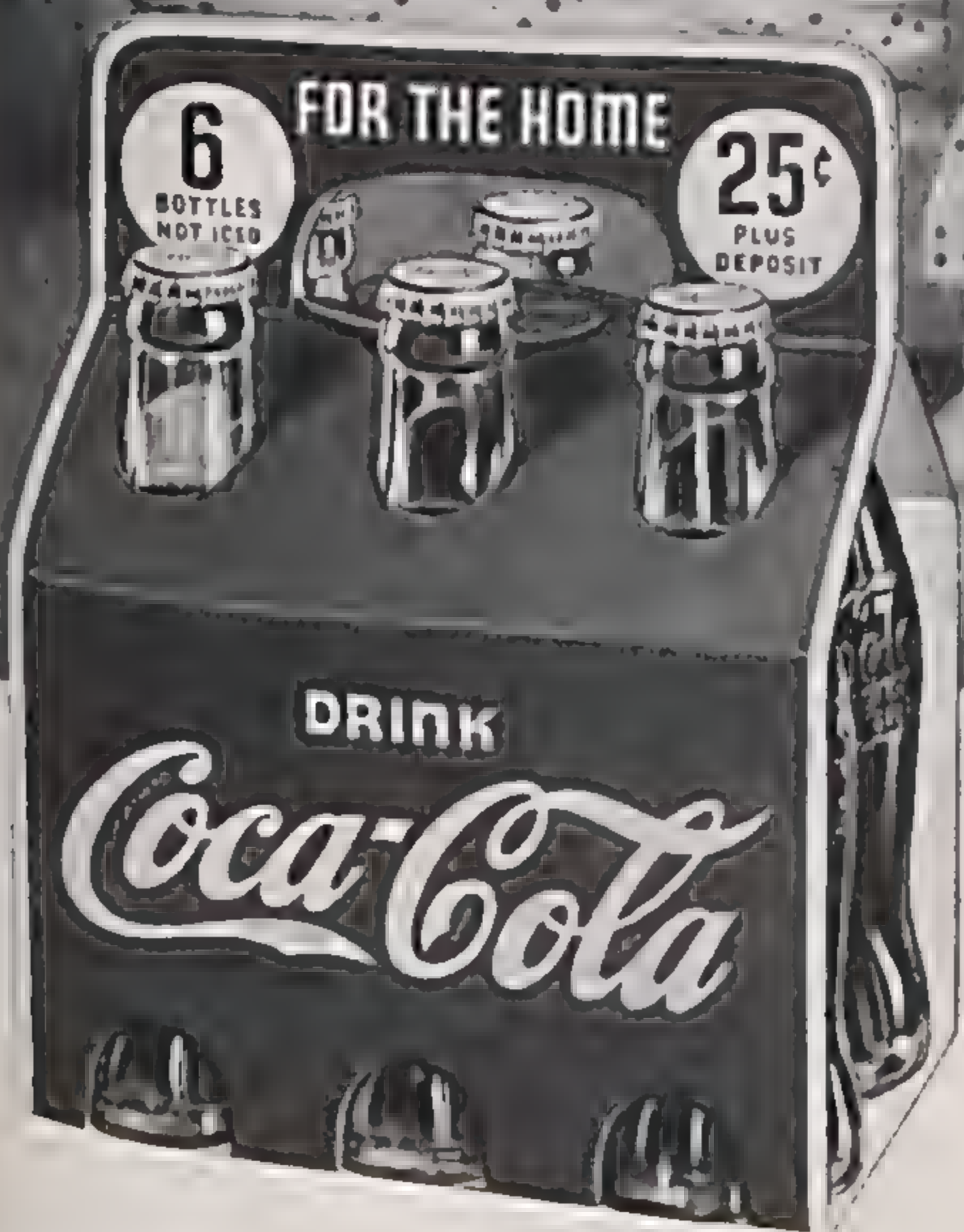


Ice-cold Coca-Cola is so easy to serve . . . in frosty bottles from your own refrigerator. Order a supply when you order groceries.



MAUREEN O'SULLIVAN, in her dressing room done in Chinese Chippendale, plays hostess . . . with ice-cold Coca-Cola. Her latest picture is the Metro-Goldwyn-Mayer production "A YANK AT OXFORD" Starring ROBERT TAYLOR

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THE SIX-BOTTLE CARTON

Ice-cold Coca-Cola adds a refreshing touch to hospitality. Guests welcome its life and sparkle, its pure, wholesome refreshment.



# WHICH COLOR WILL BE YOUR LUCKY STAR?



See how one of these ten thrilling new face powder colors will win you new radiance, new compliments, new luck!

Doesn't it make you happy to get that second look from others—that interested glance which says, "You look stunning!"?

But maybe you haven't heard a compliment on your skin in a month. Be honest with yourself—have you? If not—did you ever wonder why?... But don't be too quick to blame yourself—when maybe it's not you, but your face powder that's at fault. For you know that the wrong powder color can actually hide your best points instead of bringing them out and giving you a lift.

"Why, my face powder isn't like that," you say. But how do you know it isn't? For there's only one way to find out. See with your own eyes the electrifying change that comes over your skin when you apply a lifelike, friendly, flattering color.

Where is this transforming color? It's in one of the ten glorifying new shades of Lady Esther

Face Powder. But you don't have to buy these colors to find which one may be your lucky star.

For I will send you all ten, free and postpaid, because I'm so anxious to help you help yourself.

## Let me help you find your color

When my gift arrives—try on every shade. Try each one carefully. Then STOP at the one and only color which whispers, "I am yours. See what I do for you. Look how I make your eyes shine. And how dreamy soft I leave your skin!" You'll see how the color seems to spring from within... it's so natural, so lifelike, so much a part of you.

## Have you a lucky penny?

Here's how a penny postcard will bring you luck! It will bring you FREE and postpaid all ten shades of Lady Esther Face Powder, and a generous tube of Lady Esther Four Purpose Face Cream. Mail the coupon today.

(You can paste this on a penny postcard)

(40)

Lady Esther, 7124 West 65th Street, Chicago, Illinois

I want to find my "lucky" shade of face powder. Please send me your 10 new shades free and postpaid, also a tube of your Four Purpose Face Cream.

Name.....

Address.....

City..... State.....

(If you live in Canada, write Lady Esther, Toronto, Ont.)

# SHOP-HOUND'S MARCH OF FASHION

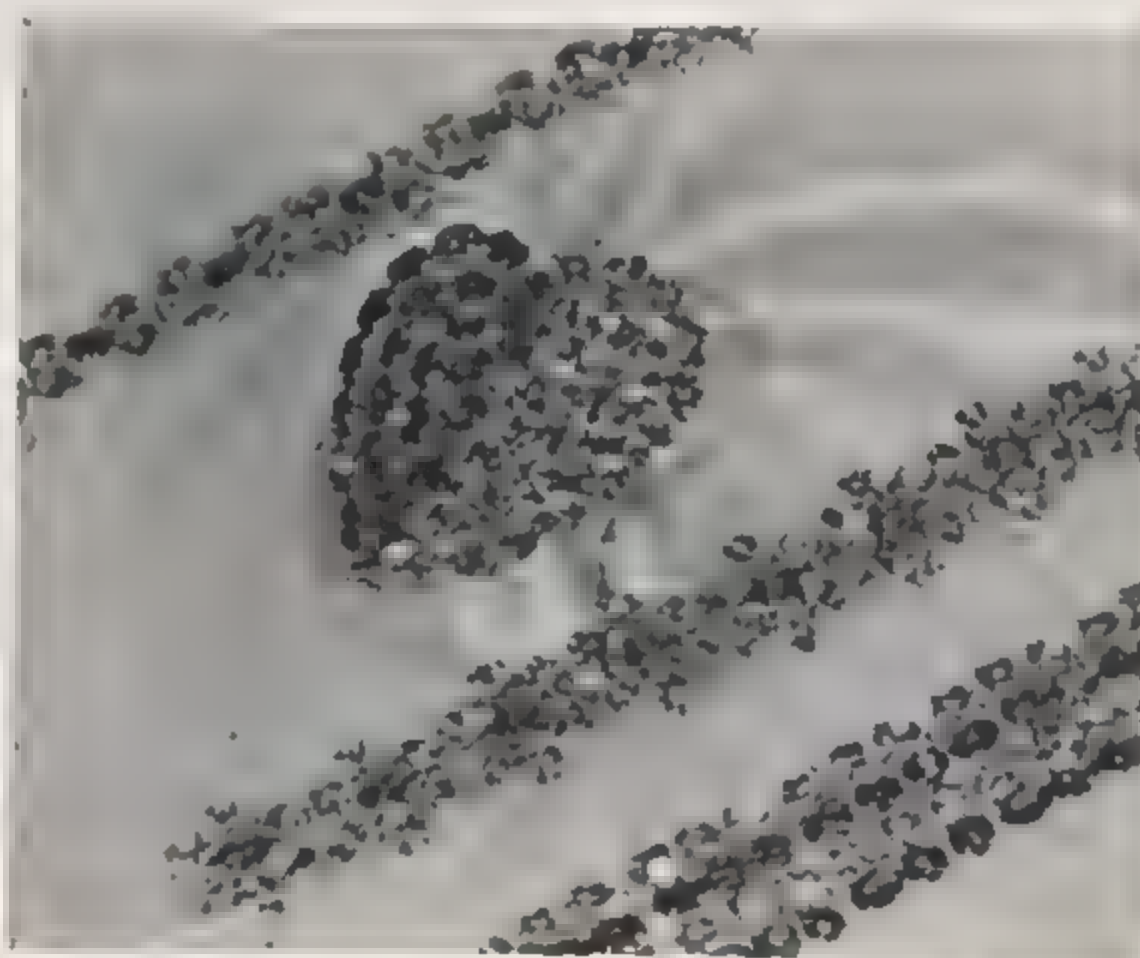


(Continued from page 136) At Stein and Blaine, 15 West Fifty-Seventh Street, the fleet of spring clothes is in—in their ready-to-wear department. And a fine-looking lot of specimens they are, too. Suits and prints and sheer crêpes and darks. The black crêpe at the left does lovely things for your waist, then swirls around and around in one of the fullest, most tea-danceable skirts you hope to see. Wear it with its red and white flowers at the square neck-line, or with a succession of your favourite clips. A basic dress if there ever was one—destined to hold your fond and faithful respect. About \$55. Plenty of other dresses in this range, or less.

Entering Alice Maynard's shop, 558 Madison Avenue, is just like walking smack into a rainbow. They're very serious about coloured yarns there. Skeins and skeins of them—more wool than we've ever dreamed of, for all our counting sheep. And cotton and linen yarns, as well. They have their own patterns for you to make dresses and sweaters from, and a room up-stairs where you can execute them under an instructor's eye. We swept up there the other day, and loved the atmosphere—busy, and a word we're very fond of these days—serene. The cherubic sweater at the right is a Maynard design, of pure linen French yarn, striped pink and white, and fastened in front with three small buttons. About seventy-five cents a ball for the yarn. You'll need about six balls. Or you can have Alice Maynard make it to your measurements.



Capturing Paris in the spring in New York is not so hard; especially if you have a good French dressmaker like Princet, 11½ East Forty-Ninth Street. Madame Princet had her own shop in Paris, and was also associated with Callot there. She will work from your designs or her own, turning out as simple or as complicated a dress as you like. And she does memorable things with lace negligés, full of hand-stitching and beautifully cut. If you go in for little lingerie-looking flowers, she has those, too, made by hand. Prices for day dresses begin at about \$40.



BAKER

Massed aquamarine and sapphire stones give these jewels the sparkling blue of deep water. Shaw's Jewelry Shop, 11 West Forty-Ninth Street, gives them a modest price. About \$7 for the big clip—modern as Radio City, of which it's a part. Reading from left to right: about \$7, \$10, and \$12.50 respectively for the three bracelets. These are right-of-the-moment as can be, but you won't get weary of them, ever. All sorts of glitter is at Shaw's. Nice charm-bracelets—some dangling little acorns; others with shells. Jewelled insects and turtle pins, and rows and rows of giddy gold necklaces and bracelets to impress you. Shop-Hound's advice department says—go there and look around and discover treasures for yourself.



SHOP-HOUND'S MARCH OF FASHION

Every one who knows Paris knows the shop of Henry à la Pensée. Knows and loves it as one of the most enchanting *bonneteries* on the Faubourg Saint-Honoré. Every one will rejoice at the news that Henry à la Pensée is opening a shop in New York. In a few days after this issue comes out, you can go to 14 East Fifty-Fifth Street and find there the same accessories for which you'd willingly make a trip to Paris.

You can buy the famous Henry à la Pensée hand-bags from about \$10. Or, if you like, you can pay much more: a new cinema hand-bag, with its own electric-lighted mirror, costs about \$45. You'll find hand-dyed, hand-woven scarfs, and sweaters . . . leather cigarette-cases, amusing leather clips, and belts . . . and those very fine Henry à la Pensée gloves. Best news of all: for about \$60, you can have the youthful hand-knitted dresses, for which this shop is more famous, perhaps, than for anything else.

Along with Paris turning out those rapturous Winterhalter dresses, Mr. Hi Manning is designing romantic evening dresses in New York. They're not picture frocks, but picturesque; beautifully made in the traditions of the *grande couture*. Mr. Manning is an artist, and, being the son of Maybelle Manning, has a wonderful background knowledge of clothes. His first collection has just gone on view, at 222 East Forty-Eighth Street.

She won't let you have a dress unless she approves of it for you. That's how seriously Zoe De Salle feels about clothes. If you agree with her way of doing things, you may find yourself putting all your wardrobe problems in her hands—telling her to go ahead and give you what she thinks you should have for the next four months. Some of her customers live far away . . . and just leave all their clothes problems up to her.

Miss De Salle designs and makes clothes at 29 East Fifty-Third Street. Often she likes to finish out a costume with the perfect hat, hand-bag, gloves. All her thought goes into fit and finish, colour, line. She uses only imported fabrics, and often has them dyed abroad in the "dirty" colours that she likes. She says that a dress must look right and feel comfortable, no matter how you move; and that a good dress should last two or three years. Even a simple day dress at \$115 isn't expensive from that point of view. Miss De Salle won't let people dress in a middle-age way. Insists that clothes must make you feel "I'm still beautiful," even if you're ninety years old.

Suits and furs . . . one word rings in the other, and the two together ring in the name M. Sklar. For eighteen years, at 17 East Forty-Eighth Street, Mr. Sklar has been working deftly and happily among fine pelts and fabrics. He loves bright colours, and a glance at his collection of Rodier woollens explains that. A mauvy-violet check, threaded with blue, is a vision of delight. Or he will make the most conservative dark town suits—tailored to perfection; from about \$85.

Of all the hats to wear with suits, the hand-sewn sailors at Annas', 22 East Fifty-Sixth Street, seem exactly right. These are low-crowned, skittish boaters—without benefit of flowers, but with coloured veils and bands. The Miss Annas do them in coarse, lacquered straws; make them for about \$25. A bright pink-raspberry straw has a navy-blue band and veil; navy-blue or black strikes the right note with a toast-coloured straw. This hat shop has boas made up of silver fox heads and tails; about \$50. You knot them under your chin, and look like a Van Bibber heroine.

Maria Constantine steals a march on fashion, with hats, belts, and boleros of bright-coloured felt. The belts are wide as a toreador's; the boleros are brief, collarless, unlined; and the hats are slightly wide-eyed, the upturned brims outlined with narrow, contrasting strips of felt. About \$15 for the whole set, at Maria Constantine's hat shop, 689 Madison Avenue.



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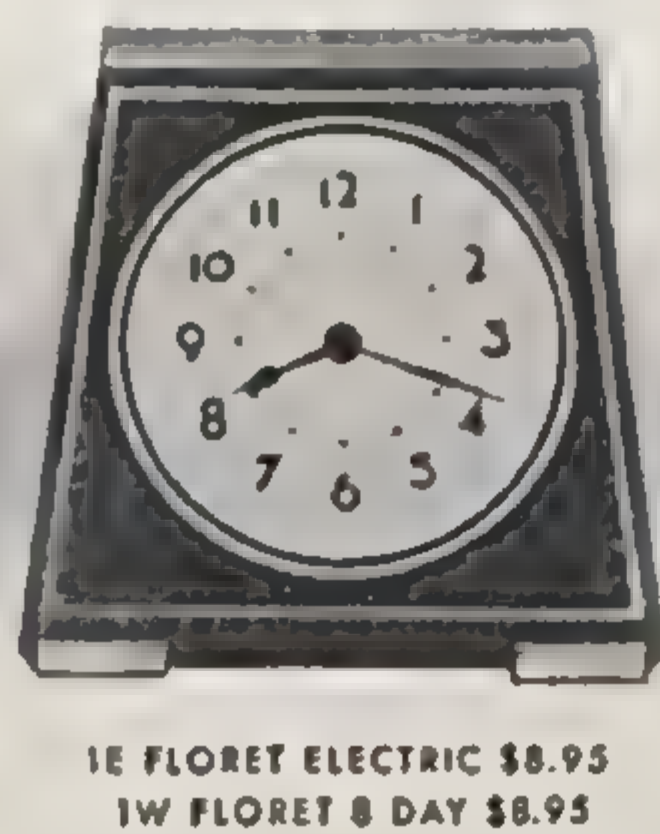


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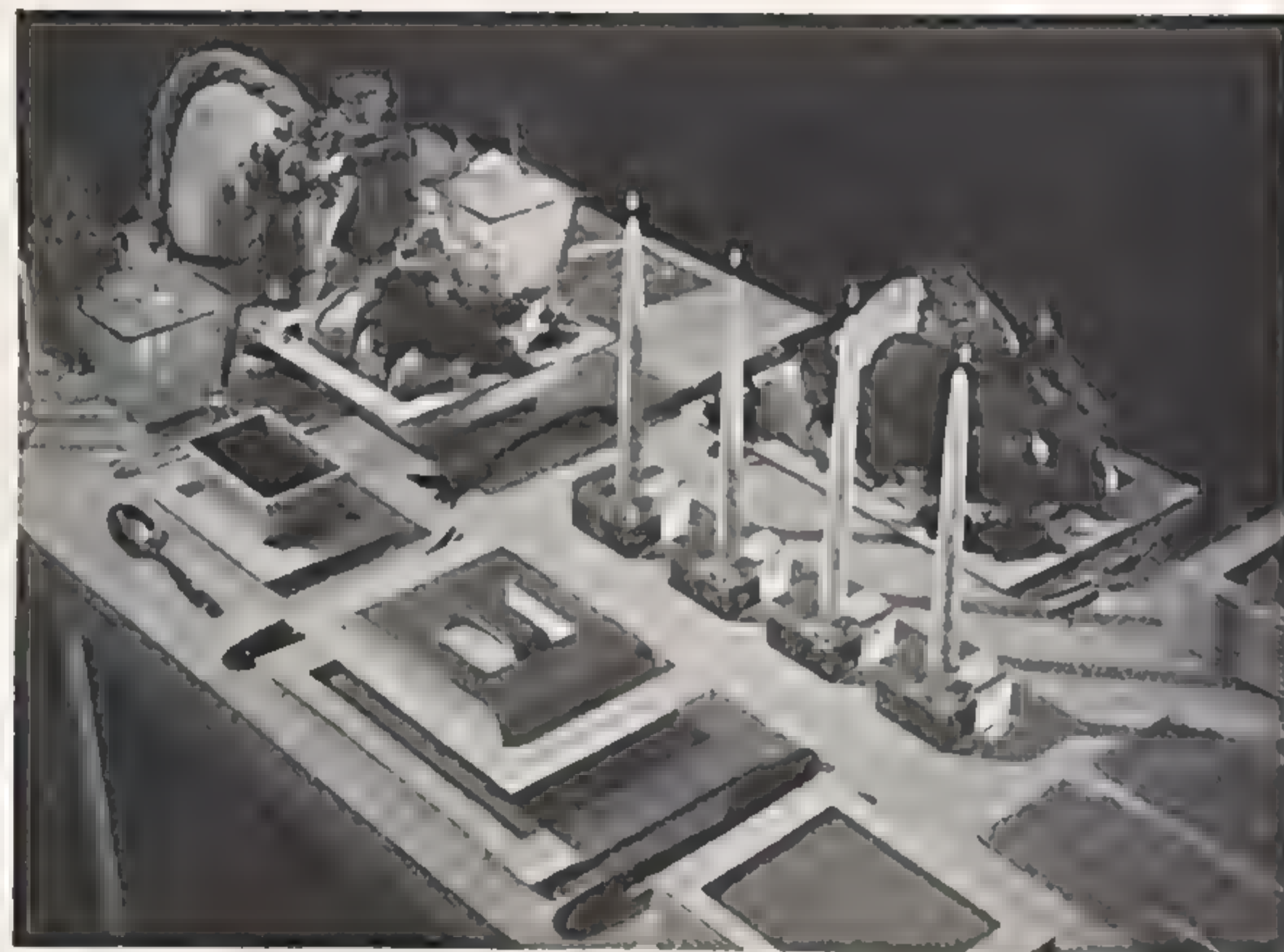


INTO every Seth Thomas goes an extra ingredient—the skill and knowledge that come only from generations of fine clockmaking. Accuracy has been the well-kept standard of Seth Thomas clocks for the past 125 years. So when the clock you choose says “Seth Thomas” on its dial, you are sure of the finest made, whether it be key-wound or self-starting electric, chime, strike or time only. Seth Thomas Clocks, a division of General Time Instruments Corporation, Thomaston, Connecticut.



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## AN ORCHID ON YOUR TABLE



In arranging this buffet table for Macy's, Marjorie Hillis illustrated the theme of “Orchids on Your Budget” by surrounding the china as an “orchid” with moderately priced accessories

FOR a recent exhibition of table settings, Macy's asked Marjorie Hillis to set a table that illustrated the theme of her successful book, *Orchids on Your Budget*. The result was the two tables that you see on this page, proving Miss Hillis's theory that a well-chosen orchid is always worth what you pay for it.

The “orchid” in this case was the modern French china in smoke-blue and cream. In the upper photograph, you see it adorning a table presided over by a Chirico-like white horse, taken from its customary place on the mantel and festooned for the occasion with pink geraniums. The stainless steel knives and forks, wooden salad fork and spoon, and Filipino napkins of sheer pineapple cloth are modestly priced backgrounds for the orchid. The table itself is a superior budget item of polished American white wood, to be extended to suit your party.

In the lower photograph, the china has been transferred to a dinner-table setting, with the table collapsed to seat six. The same “silver” and modern square candlesticks are used, and mats to match the napkins and simple modern glasses make a background for the china. The centerpiece of green apples and snowberries is one of those charm-at-little-price achievements that hostesses will welcome whether or not their entertaining is on a budget basis.

For the buffet supper in the photograph above, the menu includes a fine roast turkey served in the perfect state of moist, semi-warmness, a mixed green salad, and a risotto, followed by a compote of chilled fresh fruit and cookies. The informal dinner is built around a main dish of Southern chicken gumbo, which the hostess ladles out herself from the casserole, and of which guests are expected to ask for more. Salad and a cheese tray are followed by a sweet of *crème brouillée*.



NYHOLM

Here, the “orchid” has been transferred to an informal dinner-table setting, with a charming and inexpensive centerpiece. All the accessories in both photographs are from Macy's



## CHARLESTONIAN CUISINE

By William B. Powell

BEFORE going to Charleston for the first time, along with the widely enthusiastic descriptions and tips that Charleston rooters tossed at me, there was invariably the complaint—"But there aren't many good places to eat." Whenever such a remark is made about a town, I make it a point to see if I can't find out otherwise; to try to track down addresses where one *can* eat well. And I have usually had success. But, of course, I don't limit myself to the obvious restaurants, belonging to the school that realizes good food doesn't rely on surroundings. So here is what I gleaned in Charleston, and, I assure you, you can do yourself exceedingly well down there.

First, there is the cuisine at your own hotel. And that very likely will be the Villa Margarita. It's scarcely necessary to describe this hostelry, which is so unique you must have read or heard of it many times. A *pension* glorified to the *nth* degree, at the Villa you are served excellent fare. The meals are table d'hôte—but with menus such as you find in only our best houses. Linen, silver, china, and glassware are likewise of the type used in private homes, not hotels. So, if you stay at the Villa Margarita, you must indeed be a very fussy person if you don't soon find yourself worrying about putting on pounds.

A few blocks away, and even nearer the harbour waterfront, is the Fort Sumter. Much larger and with a bright yellow exterior, this hotel may not charm you with the elegant and fin de siècle atmosphere that pervades the Villa, but many find it more attractive as a parking-place for any length of time. For one thing, you are apt to feel more independent at the Fort Sumter. As to its cuisine, here's a word of advice. The hotel is blessed with a grand manager, John Cator, a charming Southerner who, having lived in Europe for years, has a great appreciation for good food. He has employed a chef, Achilles, who is a gem. An Alsatian who held forth in the kitchens of many of the most distinctive restaurants of Europe and America, Achilles will beam if you have a chat with him and ask for some of his specialties during your stay. Do that and, just as is the case if you follow such tactics with the chef of a ship, you will have excellent meals, entirely independent of the regular menu. Before I forget it, don't fail to have him produce his shrimp pie for you. Here's the recipe in case you'd like to try it out:

1 pound of raw shrimp  
½ cupful of butter  
Salt and black pepper  
2 cupfuls of cooked hominy

Shell the shrimp, put them into a saucepan in which the butter has been melted, add the seasonings, and stir until the shrimp are hot. They may then be covered, stirred occasionally, and allowed to cook for ten minutes. Serve with the hot hominy. This will make four servings.

### ON TO HENRY'S

After you have given Charleston's two chief hotels a chance to do their culinary stuff, your first bet is Henry's. Located near the market in a part of the city that is anything but smart, Henry's turns out to be one of those plain, spotlessly clean restaurants that go in for limited menus, superb cooking, and good service. It's a place such as Harvey's in Washington, or New York's own Dinty Moore's or Billy-the-Oysterman.

Trying to decide what to order from the intriguing list of seafood on the menu, I finally risked the \$1.50 dinner, thinking I might as well "shoot the works" and then down those things that looked most attractive. Of course, I ended by making a thorough job of the whole lot! After a shrimp cocktail (and before I go further let me explain that Charleston's shrimps are tiny, like *ecrivettes*), there was a chowder made as they do up on Cape Cod. Not full of great (Continued on page 142)



NEWEST OF HENRIETTE'S COMPACTS for spring costumes—a round Jack-in-the-Box, the top in enamel with richly hand-etched metal band, the sides of crushable leather in the smart accessory color of the season—crayon red. Like the square Jack-in-the-Box first introduced last fall, this ingenious case gives lots of room for powder—yet it crushes into a light, thin case. Powder sifter and swansdown puff. Many other enchanting Henriette cases shown at leading department stores and shops. Henriette, Inc., 385 Fifth Avenue, New York.

by Henriette



# Non-Crushables

in SNIA spun rayon + flax.



Under the sunshade, on the green green lawn, wherever life is brighter and better, the fashion-wise will come out in NON-CRUSHABLES like these . . . Fabric—ETCETERA by AMERITEX, clever alliance of SNIA spun rayon and pure flax! Fashions . . . tailored classics from the summer collection of Louis Adler.

Left: Gay-as-a-morning-glory floral print on a natural ground. Aqua, cornflower blue, cherry red, toast. Sizes 12-42. 10.95

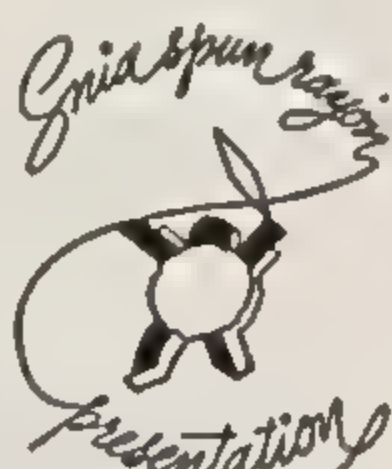
Right: Lifesaver print shirt frock. London tan, aqua, wine, navy. Sizes 12-20. 10.95

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THE AQUILA . . . Omaha, Neb.  
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POPULAR DRY GOODS CO. . . El Paso, Tex.  
NEUSTETER CO. . . Denver, Colo.  
RICHARD HEALY . . . Worcester, Mass.

## CHARLESTONIAN CUISINE

(Continued from page 141) pieces of clams, potatoes, and tomatoes—as most American chowders seem to be—, but more of a smooth, creamy *potage* with the clams chopped extremely fine. Then followed Henry's *pièce de résistance*, a platter consisting of a soft-shell crab, a deviled crab, sautéed shrimp, broiled trout, and fried scallops. Cole-slaw was served instead of salad, and I found an excellent *Liebfraumilch* as a perfect accompaniment to this Charlestonian version of a shore dinner. I might add that I returned to Henry's many times, young Henry, the Proprietor, having discovered that I liked the place and, he in turn, having his wife evolve some of her special dishes, such as baked oysters and crab flakes done in many ways.

Quite different from the hearty, simple atmosphere of Henry's is Brewton Inn. Located on Church Street, which is full of fascinating old houses and antique shops, Brewton Inn is of the tea-room variety. But, fortunately, they haven't tried to make it too precious or "dainty." It really has lots of charm and a courtyard where it's a joy to lunch on a spring day. There is nothing particularly Charlestonian about the menus, although they do include at least one specialty for each meal. For instance, a pilau, a hominy dish, okra, or something made of oysters, shrimp, crabs, or trout.

A few doors away is Porgy Inn, a smaller, cosy little place located right in Cat Fish Walk, which should be a treat to any devotee of Porgy—or Bess. I was amused at the drinking tactics that most people resort to if they want a glass of something or other with meals taken in these restaurants. The tea-rooms have no liquor licences, but you soon discover that right in their midst is a little place called The Children's Shop, where, besides dainty garments for tots, the windows display stocks of choice wines. The shop is run by two young women from Richmond, who have become quite oblivious to the incongruity of their merchandise. So amidst bonnets and bibs, you select a nice Chablis and walk out with it under your arm, well prepared to enjoy your fish casserole in the neighbourhood.

After sampling some of the hospitality Charleston homes dispense, one realizes why the natives have every right not to worry about public restaurants. A cook in Charleston is apt to be as much a family heirloom as are the fine mahogany pieces in the dining-room. And these very pieces—along with the wonderful old glass and silver—are in great measure responsible for the treat one experiences at the hands of a Charleston hostess.

I'm sure that was the case at Dean Hall. This historic house belongs to the Kittridge family, who are responsible for evolving the fantastic and romantic Cypress Gardens that are one of the sights of the place. Lunching at Dean Hall one day, I was torn equally by the furnishings as by the cooking itself—dishes that included such things as gumbo soup, shrimp served with spoon bread (made of Southern white corn-meal), and an old-fashioned pudding with wild strawberry sauce. And that salad which Mrs. Kittridge mixed herself took on an extra bit of distinction just because the bowl stood on a sideboard of breath-taking beauty, and the receptacles used for the dressing ingredients were, each one, perfect.

While going around Charleston homes, the following are some of the culinary ideas that impress you: shaking nutmeg on the top of Old-Fashioned cocktails; Jerusalem artichokes, one of their most popular vegetables; serving shrimp at least once a day when they are in season (even for breakfast, with hominy); cocktail canapés of beaten biscuit sliced to allow a bit of Virginia ham; and the famous punch called the Charleston Light Dragoon Punch. This beverage is to Charleston what a Fish House Punch is to Philadelphia, a Zazarac to New Orleans, or Artillery Punch to Savannah. The Light Dragoon concoction is always served at the Saint Cecilia Ball, which is probably more difficult to "rate" than any social event in America. The supper usually served at this ball (Continued on page 145)



*"When I drove home  
...THERE WAS A FACE  
IN EVERY WINDOW!"*

*"FUNNY HOW*  
a sophisticated suburb can act small-town!

"The neighbors practically hang out of the windows to see our new Chrysler go by.

"Of course they all think it cost a mint of money. Actually it costs so little more than the mousey-looking cars that I was dumbfounded myself!

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*The Lady wears a smart black suede jacket with a waistcoat of black and white goatskin. The striking pin—a leaping porpoise—is richly jeweled. Both from Saks Fifth Avenue.*

*The Car is a Chrysler five-passenger sedan with trunk.*



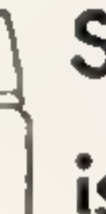






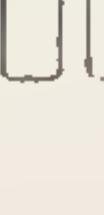
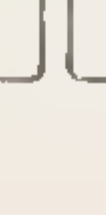
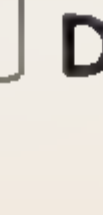
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 Peggy Sage Originals... a quintet as full of newness as champagne is full of Z-z-z-z-z.    Shrimp is as gay and stimulating as a Pink Lady.    Fiesta is all laughter and "monkeyshines." Wistaria    is frail and beguiling. Swampfire warns of danger.    Dusty Rose is warm and languorous as the Caribbean. At better shops.



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## CHARLESTONIAN CUISINE

(Continued from page 142) is typical of the town: oyster soup made with mace, cold turkey, hot shrimp, and Shamrock rolls, "flaky as a feather and hot as hell." Here's how the Light Dragoon Punch is made:

4 cupfuls of granulated sugar  
Juice of two dozen lemons  
4 quarts of California brandy  
1 quart of Jamaica rum  
½ pint of peach brandy  
Peel of six lemons (cut in thin slivers or curls)  
Carbonated water

The liquids are mixed in the order given, and Sparkling Water is added just before serving.

The secret of this potion was given to me by Mrs. Blanche Rhett. She now presides over an interesting antique shop called "The Pirate Shoppe"—and she is a grand person to track down and take counsel from.

The astounding quantities of her recipe seem to fit well with its hard-riding title. It is just as good made in less terrifying portions. This recipe used to be made before the Civil War when the cotton buyers from England and France and the North came to Charleston. This is distinctively a Charleston punch and was popular at the Jockey Club balls and at weddings, and it is still the most popular punch at parties.

Those of you who read novels at the turn of the century probably remember Owen Wister's *Lady Baltimore*. It was laid in Charleston. But even if you didn't read the book, you can not roam about Charleston long without soon hearing about the cake made famous by Lady Baltimore's recipe. Nor can you escape arguments and discussions as to who is the present owner of the authentic recipe. If you have tea at the Lady Baltimore Tea-Room, you will, of course, be assured that they, and they only, possess the real secret. Be that as it may, this much-discussed cake is, as far as I'm concerned, greatly overrated. Certainly it's not the thing to serve at tea, being so rich that it should really be treated as a pudding and served by itself for dessert. But even though you forgo the cake, you will find the Lady Baltimore Tea-Room a good place to drop in. They put up many Charleston specialties that are nice to send to friends—or to take home with you to try out on your own guests. For instance: tiny pickled shrimp, nice as hors-d'œuvres or to use in sandwiches; pickled pumpkin (sounds unattractive, but actually quite good); crackers made of benne-seed.

It was Mrs. Rhett who suggested a place to dine (though recommending it particularly for Sunday-night supper), which would not be apt to come to the attention of most strangers in town. It's called Radcklifboro Tea-Room, 6 Thomas Street. An old house set far back from the street, this tea-room gives one more the feeling of being in a private home than any of the public restaurants. Although not on a business street, it's in the neighbourhood of Charleston's commercial hotel, The Francis Marion, whose doorman can direct you.

Two more places might be mentioned to those who plan to stay any length of time in Charleston (and they are most decidedly for the type of traveller mentioned in my opening paragraphs; i.e., who doesn't consider that good food is dependent on surroundings). Across the Cooper River Bridge, about which Charleston is so proud, on the Island of Palms, you will find a simple—but very!—place called Mrs. Huck's. As a relief from the ubiquitous seafood in town, out here you might stick to chicken—with its Southern accompaniments.

Another place where fried chicken is perfection is, to all outward appearances (it looks like an ordinary roadside barbecue), where you least expect to find it. Namely, the Magic Lantern on the road to Folly Beach.

Even though you may not have an open sesame to the town's old houses, you must be hard to please if, with names such as have been given, you can not enjoy the cuisine Charleston has to offer, even to the strangers within her gates.



Someone lovely  
has just  
passed by

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provocative... enchanting...  
subtle solution to a thousand  
hesitations. The parfums  
d'Orsay do far more than  
harmonize with immortal  
moments—they create them!

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tricked out with clever detail. They're new...

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*in fine fur felt, panama and leghorn*

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711 FIFTH AVENUE, NEW YORK

## JUST RIGHT FOR BERMUDA

Spring vacation, and you're off to Bermuda—literally thousands of you, from schools and colleges all over the country. You'll want warm tweeds to embark in and wear on cool days down there; sports clothes to play in, but no dress-up day clothes—rather shirt-waist dresses, skirts, and culottes (for the British frown on bicycling in shorts). You'll want plenty of evening things, too. Here are examples of the kind of clothes you'll need.

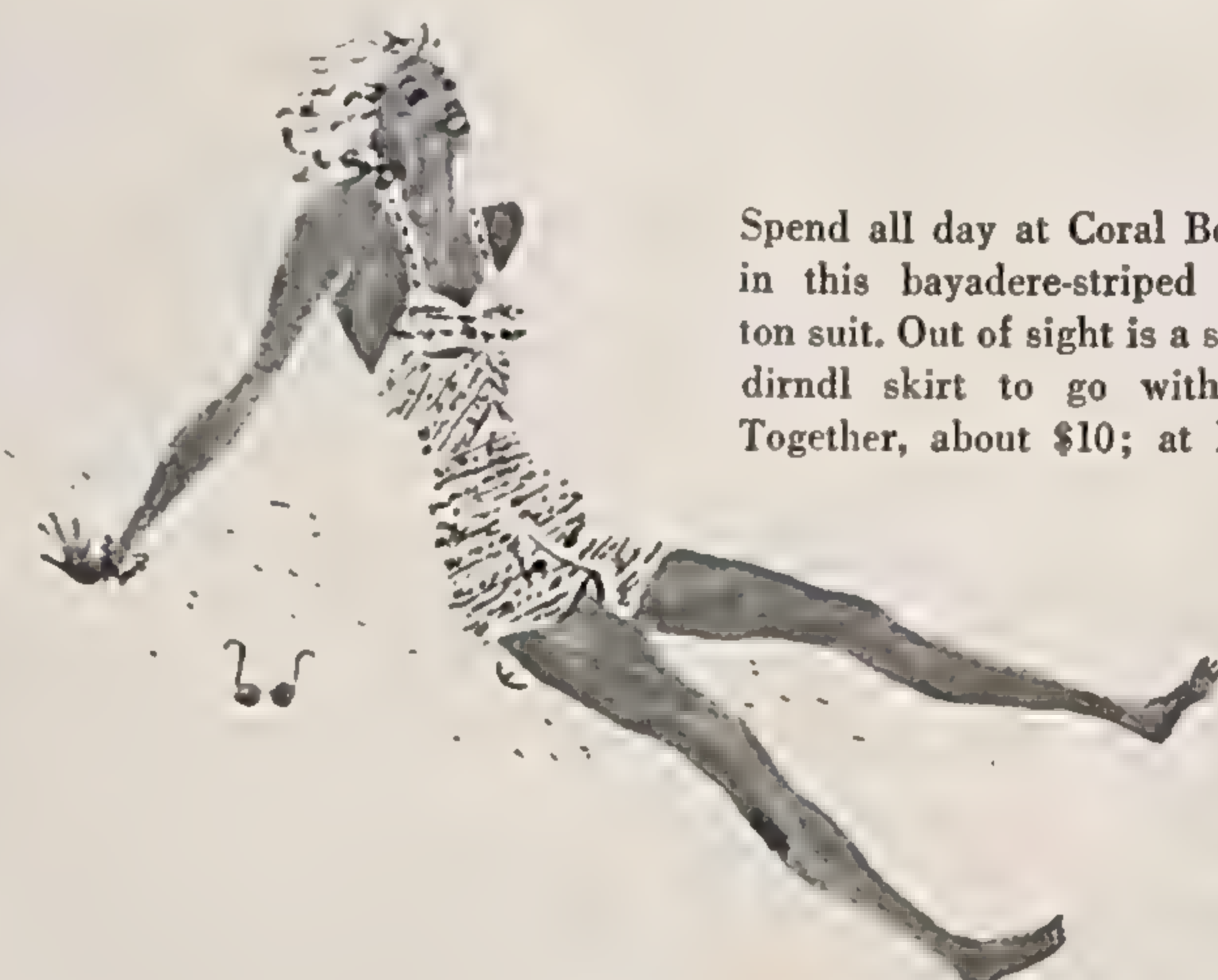


This, no less, is a brief edition of a man's night-shirt for the beach. Of white towelling, with tape collar and cuffs. About \$6.50; Lord and Taylor

A Jaeger bicycle skirt of English flannel, a French lisle shirt, and Shetland cardigan. At H. A. and E. Smith's, the cost, in Bermuda, is about \$23



Go away in a cornflower-blue suit of Kenwood tweed. Wear its high-buttoned jacket and its skirt separately in Bermuda. About \$35; Lord and Taylor



Spend all day at Coral Beach in this bayadere-striped cotton suit. Out of sight is a short dirndl skirt to go with it. Together, about \$10; at Best





Shop all over Hamilton in this two-piece shirt-waist dress of striped imported English cotton madras, with leather belt. About \$15; Peck and Peck

Have a reversible coat of coral tweed on one side, white cotton gabardine on the other. About \$20. Crew cap to match; about \$3. Lord and Taylor

You'll dress every night, but cottons like this won't upset your budget. Rust-and-cream Balinese print with the tiniest of peplums. About \$20; Best



Your pet grosgrain-bound cardigan grows into a dusty-pink Roscuna knit dress. For deck games and cool Bermuda days. About \$18; Lord and Taylor



Bicycle, despite the shorts taboo, in a waffle piqué culotte dress with pleat-like tailored panel, front and back. About \$15; Lord and Taylor

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**GREENBRIER FROCKS, INC.**

1400 Broadway

New York City

## BLOUSES COME INTO THEIR OWN

**B**LOUSES, this spring, have lives and personalities all their own. And these will give you a half-interest in one of our most endearing present preoccupations—the blouse-and-skirt idea. For they're far too smart to remain hidden under suit-jackets.

The shirt-waist is here, of course—a great enduring love with American women. (See five versions of it on these pages.) But you can be very feminine (and just as smart in your tailored suit)—with the fragile, frilled organdie blouse, bottom row, opposite.

For an afternoon blouse, choose the one with the criss-cross folded front, far up to the right; or the pink dream here below at the left, cut with that new carefree fullness. Wear it with dinner-skirts, too—and have a pale, pale top for spring evenings.

And choose with an eye for colour: a yellow blouse for a mouse-grey skirt or suit. Pink—for rosy, greyed, or purplish blues, or black. And white to wear with everything—with vivid darts of colour in your accessories.



- You won't want to hide this silver-grey hop-sacking blouse under a jacket. It has a tucked front, and 1938 blazoned in red Roman numerals on the Chinese neck-band. Bergdorf Goodman
- Have a hand-made shirt-waist like this one of white or beige silk crêpe, faintly 1900, with its severe little bow-tied neck-line. It's painstakingly tucked in rows down the front. Altman has this



- Pink silk chiffon, cut to a generous fullness, makes a blouse as deliciously light as a strawberry parfait. Wear it with a pleated dinner-skirt or an afternoon suit with soft lines. From Bonwit Teller
- As long as women get into suits every spring, blouses as unaffected as this white one will flourish. Of pure silk crêpe, stitched on the Peter Pan collar and the flap pockets. Lord and Taylor





- Pleats—never so favoured as they are this spring—are flattened with saddle-stitching, in rows down the front of a gold-coloured shirt-waist blouse of silk crêpe. You'll find this at Peck and Peck
- Drapery crisscrosses over the bosom of a pink rayon crêpe blouse, and a simulated moonstone-and-diamond Trifari clip centres the folds. A bracelet matches the clip. All at Bonwit Teller



- Pair it off with a navy-blue or a chocolate-coloured woollen skirt, or a pleated black crêpe one—this aquamarine crêpe shirt-waist with a mannish bow necktie under the collar. From Lord and Taylor
- If you've settled on masculine stripes or checks for your suit, touch them off with a double-breasted waistcoat—like this white one of diagonally ribbed Celanese rayon crêpe. Lord and Taylor



- Nothing softens the severity of a street suit like the freshness of a crisp white organdie blouse—here with a short jabot edged in scallops, fluttering out in front. Find it at Peck and Peck
- And here's an individualist among shirt-waists: a Celanese rayon diagonal crêpe with sleeves that button down the sides. It's crocus-yellow—and designed by K. Wragge. Lord and Taylor



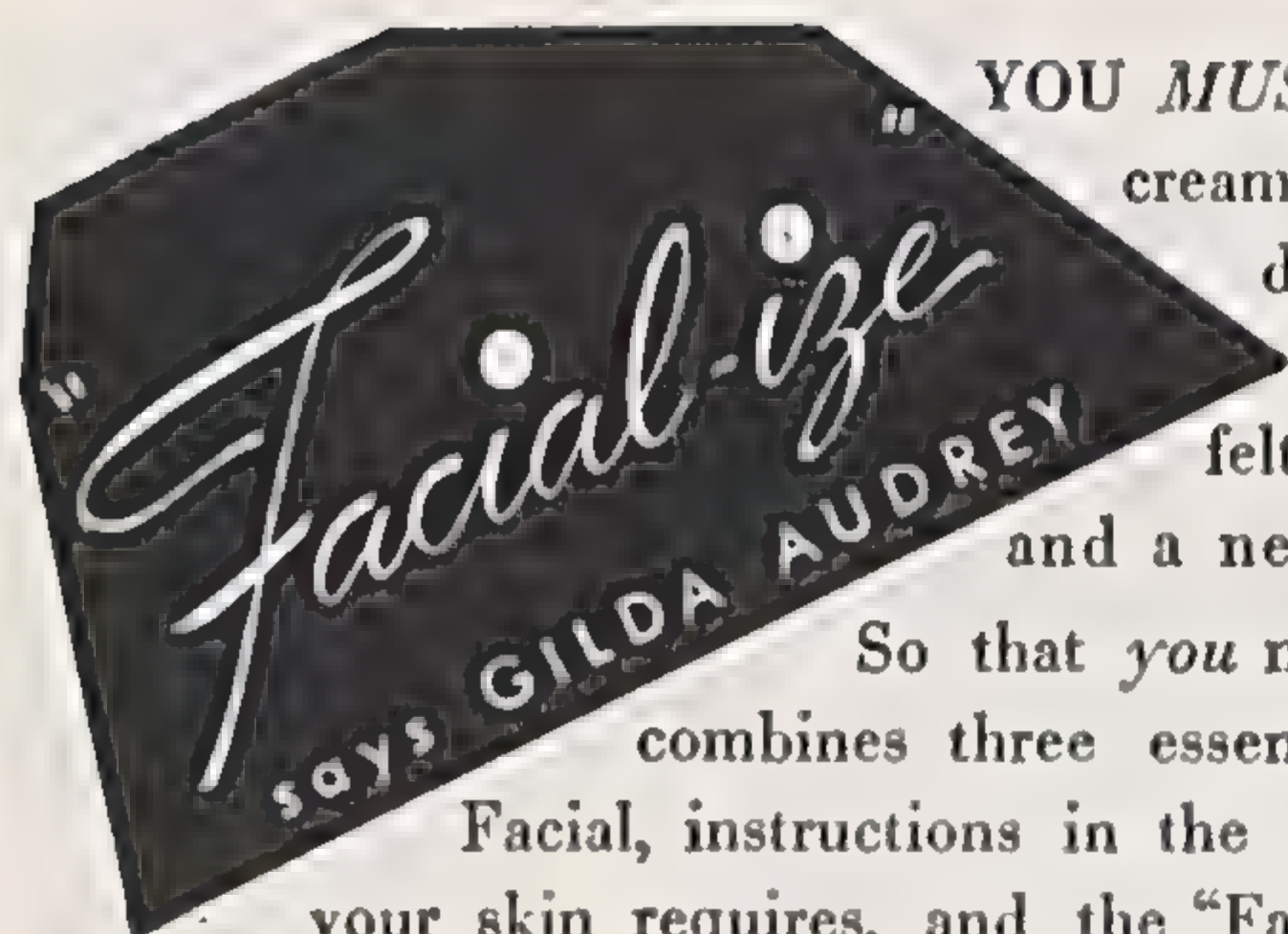
#### BLACK WITH BEIGE JACKET AND NAVY WITH A HEAVENLY BLUE!

My smiling answer to Spring's capricious weather is this admirable new ensemble from Peck & Peck. A handsome topcoat, a matching skirt wed to a smart new collarless cardigan of contrasting color—all in rich Shetland woolen. The stitched coat lapels, the stitchery and high pockets of the jacket broadcast new suit individuality. And what Spring color contrasts!—black suit with beige jacket, navy with powder blue, toast with nude. The complete ensemble, \$55.

*Peck & Peck*

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So that you may Facial-ize, Gilda Audrey combines three essentials...a professional Salon Facial, instructions in the application of the cosmetics your skin requires, and the "Facial-izer", a fitted satin bag with the same preparations used in the Salon Facial, to enable you to continue this scientific treatment at home.

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3. The "Facial-izer", containing sufficient preparations for at least 24 home facials.

And the entire ensemble—Salon Facial, Personal Instruction Lesson and "Facial-izer" Kit—costs but \$7.95 in the Beauty Salon of any one of the Stores listed below.



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Salon Make-Ups and Preparations



## EXOTIC ENOUGH

By Margaret Sheridan

IT is very difficult to write about the country one lives in, especially when it is the type that civilized people call "exotic." If one writes first impressions, they will be reread later with agonized embarrassment; if one waits to know the country well, one does not write at all, or else what is written is unintelligible. Very quickly things that seemed curious become natural. It is astonishing how rapidly first impressions get blotted out. When I came to the Belgian Congo over a year ago with my husband, I was thrilled by things which seemed to me infinitely strange. The jungle, for instance, and the great rivers full of hippopotami and crocodiles, the tropical vegetation, and the native dances. It was the Rider Haggard Africa I read of as a child.

My colonial friends were amused by my excitement, but did not share it. They were even a little embarrassed by what they called my "tourist soul." But they also had their enthusiasms. Telegraph-poles and railway stations, bridges, and warehouses with corrugated iron roofs sent them into ecstasies. To my rapture over a blue lagoon, they replied that it bred malarial mosquitos, and when I raved about cocoanut-palms on a wild stretch of beach, they piously hoped that one day they would be replaced by a wharf. When I admired waterfalls or rapids, they said gloomily that it was force wasted, and should be turned into a power-station. But I stuck to my tourist point of view, and, after a while, they gave up trying to convert me, murmuring that I was English, to explain my eccentricity.

People have often asked me what I find to do all day in a country where there are few white people and hardly any social life. But no one who has kept house in the colonies ever asks that. Running a staff of native boys is an all-time job, full of surprises. It was distressingly clear, from the very first meal, that the cook had not the faintest notion of cooking! He has been known to produce an electric eel in lieu of fish, and strong, unidentified meat usually turns out to be goat, though once it was hippopotamus. But he imitates the gorillas of his native forest to perfection and makes all manner of wild animal noises with alarming realism. So we keep him on, just as we keep on the other house boys, not because they know their jobs (they manifestly do not), but because they have amusing personalities.

Sometimes they lapse miserably, as when I gave one a bunch of flowers with the injunction to "put them in water." Later I found them jammed head downwards in the vase. The boy said that I had specified the flowers in water, but had not mentioned the stems. There was another episode when we left for a long motor trip one day at dawn. I had hot coffee made the night before and put in a thermos to take with us. But, the next day, the coffee was cold, the top never having been screwed on. The cook explained that a thermos was white man's magic, and that the spirit inside kept it hot, no lid needed. There are devils or spirits everywhere, and, to counteract them, there are fetishes and their priests, the witch-doctors.

You can be a fetish worshipper and a Christian—they do not interfere with each other. But you may not, for all that you are a fetishist, transgress the white man's laws. Otherwise you come to grief, like the great chief, Yakaumba. Not very long ago, in a neighbouring colony, the Belgian authorities hung Yakaumba for killing and eating a woman and her child. It happened quickly and quietly one night, Yakaumba playing the gramophone while his slaves cut the woman's throat. Nothing would have come of it, but a greedy guest who felt he had not had his due at the feast, sneaked off and told the local authorities. Justice speedily followed.

When the French conquered the country in 1880, nearly all the Central African tribes were cannibals. They are very diffident about this now, and one has to be really in their confidence to get them to talk about it. The new generation affects horror at the bare idea, but the older (Continued on page 153)

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# GROWING, GROWING . . . .



Navy-blue wool coat with white piqué at the lapels. Navy-blue felt hat with red grosgrain streamers. Lord and Taylor

THEY are girls with possibilities—your daughters in their early 'teens. Possibilities, specifically, for being well dressed. We showed you some of the means to this difficult end on pages 118 and 119; here we pass along more pointers.

Put your youngster into suits—casual sack suits, suits with loose, not too tailored jackets that disguise the curves that disturb her so. Grey flannel suits and blue flannel ones worn with big white piqué sailors. Skirts, pleated or circular, below short Austrian jackets, crisp blouses, or those thick, rib-length sweaters like the ones you wear for dinner. In the country, stockings below the knee, dark and cable-stitched, or white cotton and ribbed like a Swiss yodeler's. Wisps of girdles or pantie-girdles to subdue front and back bulges. Tailored underwear with no frills.

About the time parties and early evening dances become a main interest, guide her into long dresses with tops to them and little sleeves to cover bony structure. (Don't listen to persuasion about shoe-string straps—cite your own covered-shoulder dresses.) Full skirts undeniably make for gracefulness. And persuade her to wear low-heeled sandals (partly because premature high heels look silly, partly because little boys she'll dance with are likely to be shorter). Closed-toe sandals because the same little boys will do half their dancing on her feet. And in her hair, something utterly natural and unaffected, like circlets of real flowers with coloured ribbons showering down the back—or, in the summer, something crisp and cool like a wreath of piqué flowers or butterflies.



Navy-blue crêpe dress with printed collar and cuffs. Unpressed pleats give it that new full look. Lord and Taylor

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Gilchrist Company, Boston, Mass.  
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Herzberg's Inc., Omaha, Neb.  
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The S. Kann Sons Co., Washington, D. C.  
Malcolm Brock Co., Bakersfield, Calif.  
Mandel Bros., Inc., Chicago, Ill.  
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Oppenheim, Collins & Co., Inc. (4 stores)  
Peques Wright D. G. Co., Hutchison, Kansas  
Perkins Bros. Co., Corpus Christi, Texas  
Pomeroy's, Inc., Wilkes Barre, Pa.  
Rosenbaum Co., Pittsburgh, Pa.  
The Rosenthal D. G. Co., Beaumont, Texas  
Rothschild's B & M., Oklahoma City, Okla.  
The Shepard Company, Providence, R. I.  
Albert Steiger, Inc., Springfield, Mass.  
Symons D. G. Co., Butte, Mont.  
Valley D. G. Co., Vicksburg, Miss.

## COMTESSE JEAN DE POLIGNAC



The Comtesse de Polignac at the piano in her Paris house. Her crêpe dress was designed by her mother, the great Madame Lanvin.

(Continued from page 117) Perhaps it is easier to complete the rôle of successful amateur if one is endowed with as decorative an appearance and as attractive a personality as the Comtesse de Polignac. She seems to sing with as little effort as she lives. This advantage, added to her really lovely soprano voice, has gained for her an important place in the group of musicians that Mademoiselle Nadia Boulanger has chosen for her concerts in Paris, London, and New York. In London, they sang with the Royal Philharmonic Orchestra, and also with Kennedy Scott's Choir.

In January, they arrived in America, to give a series of concerts over the National Broadcasting Company network, as well as at Radcliffe College, Cambridge, and at the home of Mrs. Robert Bliss, in Washington. The Comtesse de Polignac also demonstrated points of vocal technique in a course of lectures on music given by Mademoiselle Boulanger. Her voice records beautifully, as has been proved by the Nadia Boulanger choral records in which she has sung the vocal solos.

The fact that she can work at her singing without sacrificing her private life is due to the habit of regular work that her mother instilled in her as a child. Madame Lanvin, realizing that her daughter had a definite talent, encouraged serious work and discouraged parlour-playing, so that the Comtesse de Polignac took her music seriously at an early age. When she developed a voice, she shifted her interest from the piano to singing; but she still plays beautifully—as a conscientious, and gifted, amateur.



In the Comtesse de Polignac's bedroom, rococo shelves, filled with white porcelain figurines, hang between gilded pillars.



## EXOTIC ENOUGH

(Continued from page 150) men frankly regret the good old days when every one was a potential meal, and you bought a scraggy girl to fatten up for a big dinner-party. The forearm and liver were tidbits, the heart and brain being reserved for the witch-doctor to make into charms. Thus combining the useful with the agreeable, the sacred and the profane.

Human meat tastes like pork, and preserves excellently. Smoked it will last almost indefinitely. It was the custom here to preserve one's aged relatives, so that you could always fall back on a piece of grandmamma for supper, if the hunting had been poor, or friends dropped in unexpectedly. All that is changed now. The witch-doctor has to content himself with the heart of a chicken or goat, and the population lives chiefly on *manioc* and bananas.

The native dances are the strongest expression of Negro personality. And there again the fetish rules supreme. Most of them have a religious significance, and go on for hours. Hypnotized by the unceasing beat of the tom-toms, they dance themselves into a frenzy, in much the same way that the Twirling Dervishes of Constantinople used to spin themselves into religious ecstasy. I have seen several native dances which were not put-up shows to gratify white curiosity. One of the best was "The Dance-of-the-White-Man-Who-Is-Going-to-Be-Eaten."

This dates back to the days of the conquest, when all prisoners were made to dance, often for several days, in a circle of black men who goaded them with spears whenever they showed signs of exhaustion. Eventually they were killed and eaten, which must have been a relief. On this occasion, the "white man" was a native with his face dipped in flour. He was led around at the end of a cord, by a man in a devil mask. Whenever he stopped dancing, his captor beat him, to the huge approval of the crowd. The doleful face of the pseudo-white man and his painful caperings caused the onlookers unspeakable delight.

Another curious dance, of a quite different type, had a gruesome, nightmare quality and consisted of the trials of a poor fisherman whose net had been bewitched by the spirits of the river. The spirits were represented by half a dozen terrifyingly masked men, who crept toward the fisherman while he vainly cast his net. This went on for some time, until the man became aware of the presence of the spirits, and tried to spear them. But you can not kill spirits, and the nightmare element became acute when the speared devils fell over as though dead, but recovered immediately.

Meanwhile the drums throbbed frantically with such a deep note that it hurt one in the pit of the stomach, as some very deep organ notes do. The spirits continued to advance stealthily towards the man, who alternately tried to kill them and to catch fish. The crowd began to get restless, and to press forward. The circle around the dancers drew in. Even I found the suppressed excitement contagious. It was martyrdom trying to keep still with those infernal drums throbbing faster and faster. I felt the arteries in my wrists pounding like mad, and tried vainly to pull myself together. Finally the distracted fisherman called in the witch-doctor to break the spell.

The witch-doctor was a sinister sight, with eyelids painted blue, and a head-dress made of lion's mane and ostrich plumes. He tied a living chicken to a stake and began to dance around it. As he danced, his face never changed, only the blue eyelids twitched, with a curiously unpleasant effect. The devils were not a yard off now. The crowd was beginning to show signs of dementia. Then suddenly, so quickly one could hardly follow his movements, he untied the chicken and threw it to the nearest devil.

The spirit threw himself upon it as one possessed. Seizing the bird between his teeth, he bit off (Continued on page 164)



### *Suits take a new turn —*

New fabrics make new modes this Spring. Tweeds are soft, light and colorful. And designers have evolved some new versions of outerwear that will delight the outdoor woman.

The choicest items of the new Spring offerings are to be found on our Woman's floor. New topcoats with the lean lines, figure-fitted suits and smart tailored dresses. Come in—while the season and stocks are still new.

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## MIDDLE MEN OF ART

(Continued from page 102) There is dash to his salesmanship. He flies, makes long distance phone calls, and captures, under the nose of some less audacious dealer, a promising artist.

One of the high points of his career was the capture of Matisse's picture "The Plumed Hat." Acting on one of his spectacular hunches, Dudensing bought the picture from Matisse's son in Paris. That was in the late 1920's. (Dudensing had exhibited the picture previously in New York at an introductory showing of Matisse, but no one had paid much attention to it.)

Just after the picture had arrived at the New York galleries from Paris, Stephen C. Clark came in. He immediately bought it. Three days later, Dudensing was offered four thousand dollars more than Mr. Clark had paid. The picture stayed in the gallery for one month, and hardly a day went by without bids at constantly rising prices. It now hangs in Mr. Clark's collection.

Dudensing's only partner is Mrs. Dudensing. Their apartment, in the same building as the gallery, offers lively evidence of their affection for modern art. The living-room is dedicated to Picasso—a white oval room with rugs by Lurçat and Miro, in strange colours to go with the strange greens and pinks of the paintings. The dining-room is the Miro room, with white walls, red ceiling and floor, and black furniture. Complementing the brilliant Miro abstractions is a huge prancing horse from a carousel. In the study, to which important clients are taken, esoteric bits of African sculpture are the key-note. It was in that room, incidentally, that Dudensing culminated his greatest sale, Picasso's "Les Saltimbanques," to Chester Dale.

### BOUCHER, WATTEAU, AND FRAGONARD

Away from Fifty-Seventh Street, characteristically aloof, on quiet, residential Sixty-Fourth Street, the Wildenstein Gallery is housed behind a Louis XVI. façade brought, stone by stone, from France. A gallant Frenchman escorts clients the length of the marble hall into a beautiful Louis-Quinze room, hung with eighteenth-century portraits, and furnished to what would have been Marie Antoinette's taste. There they await Felix Wildenstein. The gallery contains, among other things, these treasures: a beautifully lighted room hung, usually, with Fragonards and Watteaus; a Gothic Room with its rare stained-glass windows; and a room brought from France, in which the walls and furniture are covered with tapestry designed by Boucher, executed by the Gobelins in 1766, or thereabouts, for Lord Coventry of England. (One can well imagine Lady Coventry's dismay when the room was assembled, for there is surely no colour more unflattering to a lady than the dominant rose of that rich, rare room.)

Wildenstein is a tall, intellectual-looking Frenchman (now an American citizen), who wears the *Légion d'Honneur* button in the lapel of his coat. For thirty years, he has been increasing our awareness of the subtle power of eighteenth-century French painting. With exquisite taste, Wildenstein serves our strange necessity, our inevitable hunger for great art, with the same astuteness and faith as his distinguished confrères in London and in Paris.

Travelled and worldly-wise, Carroll Carstairs, once of Knoedler's, has a gallery on the top floor of a building on Fifty-Seventh Street. It is small and unpretentious, with conservative modern furniture and no colour to distract the eye. At the rear of the gallery is his sanctum, a largish room in which he holds occasional receptions and opening-day parties. There is a central table, some dining-chairs, and a small kitchenette, in which a French factotum serves pheasant with bread sauce for luncheon, or other dishes a little on the rare and elegant side.

An attractive, rather disarming person, Carstairs has a small moustache, an agreeable sense of humour, and a limp,

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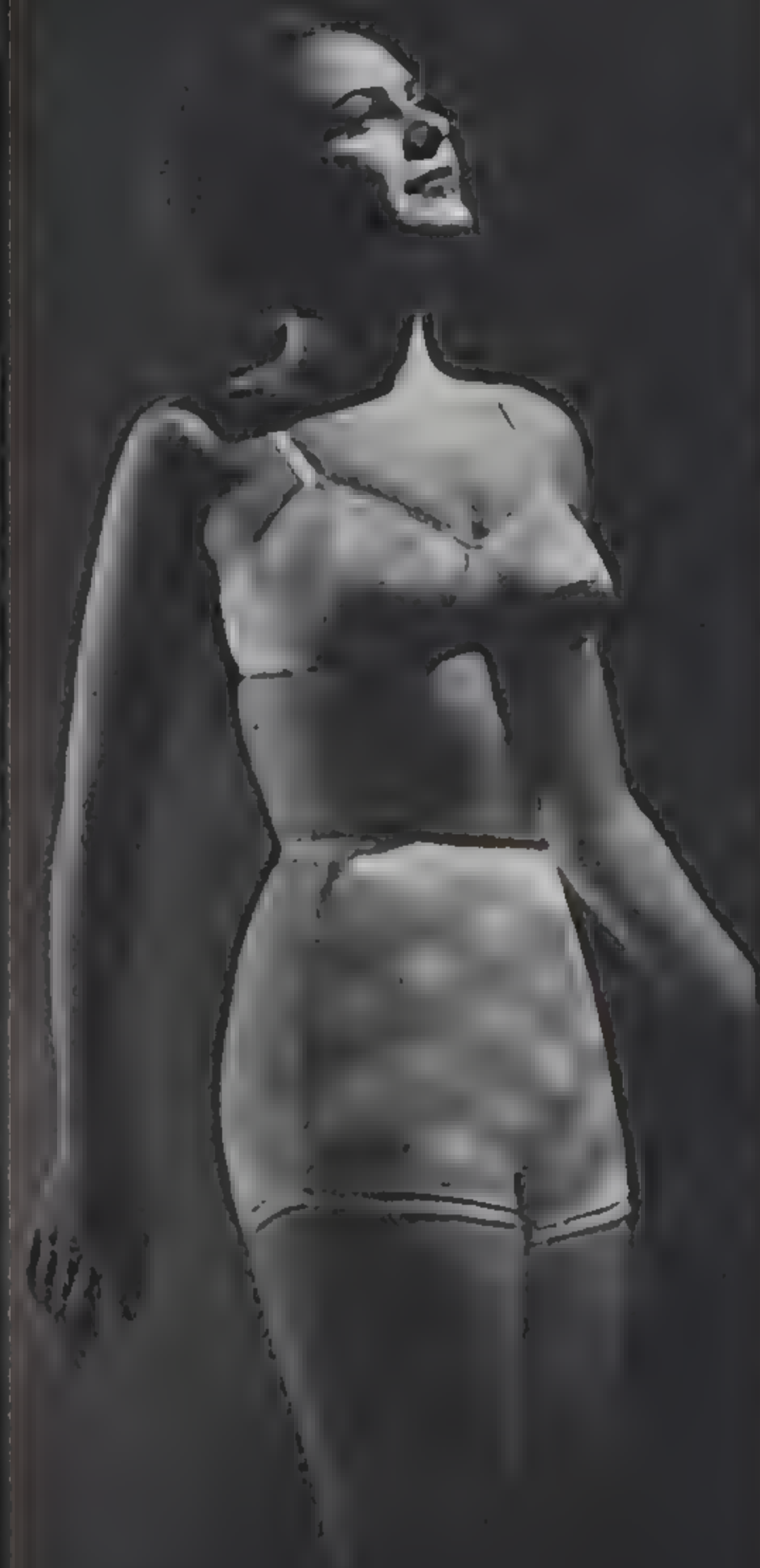
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At first glance, you may think that prettiness is the sole end and aim of pastel plaid Kiltrees. Closer inspection, however, reveals that it's a very practical prettiness. For deft cutting of the uplift bras and brief panties, combined with the sleek finish of the fine rayon fabric makes a smooth, unruffled surface—and especially long-wearing undies. Sold in the Knit Underwear Departments of better stores everywhere.

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## MIDDLE MEN OF ART

from the War. His father, like himself, was once a director of Knoedler's, so that he was, in reality, bred into the art business. Before starting his own gallery in 1934, he went straight from Yale into Knoedler's in London, which his father headed, and then into the War in 1914, becoming a Captain in the Grenadier Guards. It is still easier to picture Carstairs in the Guards than selling pictures. After the War, he went back to Knoedler's. His wife, too, is most attractive, fashionable, and famed for her little skull-caps and her smart, slender ankles. Carstairs is really a big collector's man, a museum man, patronized mostly by art-lovers who come to see choice examples of rather special painters' works—of old masters and moderns.

### THE HOUSE OF KNOEDLER

Quite different is the solid, handsome building which houses the Knoedler Galleries. For Knoedler's is imposing, affluent, a gallery to understand and enjoy. Throughout its history it has been famous for conservatism, a businesslike approach to art, scrupulous honesty in matters of authenticity, and great fairness in striking a bargain. Back in 1846, Michael Knoedler, a German, started it. But it was his son, Roland, who turned the gallery into a more than going concern, and spent over fifty years in selling profitable classics; occasionally dabbling, rather like a non-swimmer in the surf, with the Moderns. Roland Knoedler was a famous man about town, as well as a dealer of renown. He eventually retired to Paris and married a French actress who had been a star in the 'Eighties. Like all his family, he was handsome and popular, belonging to the Union League and the Lambs Club (one of the few to do both). Although Roland Knoedler distrusted and disliked the Moderns, Knoedler's has, since his death, sold a great many, particularly the big Picasso, "*Femme Assise dans un Fauteuil*," bought by the Detroit Museum.

Old Masters, of course, were the bulwark of the Knoedler business. However, Knoedler was responsible for the launching of the Barbizon School here. After that, it felt rather faint and sat down, while Durand-Ruel and others launched the Impressionists. But Ryder was a Knoedler man from the start. Winslow Homer entered the life of Roland Knoedler by driving up in a cab without money to pay for the ride. Knoedler's has always had a weakness for modern portrait-painting, with, of course, the accent on John Sargent.

Building collections, great collections, is the chief work of this gallery, which helped build those of Henry Frick, Mrs. Jack Gardner, Andrew Mellon, and P. A. B. Widener. Knoedler's sold to Mellon the Holbein portrait of Edward VI.; purchased, in 1912, the famous "*Salomé*" by Regnault; bought the Thomas B. Clarke collection of early American portraits for nearly a million dollars, and then sold them to Mellon. Charles Henschel, president of the gallery, bought from the Soviet Government the Hermitage masterpiece, the "*Madonna of the House of Alba*," by Raphael, and Carman Messmore, a Knoedler partner, sold it to Andrew Mellon for one million, one hundred and sixteen thousand dollars (the highest price ever realized for a painting).

For four years, incidentally, Henschel negotiated with the Soviets before he secured, for Knoedler's, the lion's share of the Hermitage pictures. The whole deal delighted him exceedingly. Just as the attitude of the gallery to-day seems frankly and disarmingly businesslike, so does the office of Carman Messmore, a candid man, who often talks about pictures as investments.

A fine art gallery, like a good book, should be enjoyed at leisure. On Fifty-Seventh Street and its environs there are galleries for the gay or grave, the contemplative or the acquisitive. The people who direct these galleries are business men, yes—but they understood the true function of art. A potential great collector is welcome, of course; but so is any one else who craves a snatch of beauty.

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## VOGUE'S SPOT-LIGHT

(Continued from page 108) A little more concerned with death, but gayer about it, "On Borrowed Time" makes up to audiences for all the hard-boiled cynicism, all the clashing drum-beat of strikes, of proletarian plays, of all the wisecracks about life, and death, and love, and mists them over with the strength of sentiment. With a wide-open charm, Lawrence Watkin, who wrote the novel from which Paul Osborn made the dramatization, solved singularly clearly and neatly for the stage, the concept of death. Just as God in "Green Pastures" was a man in a frock coat, so Death here is a man—a gentle, worldly man in a sack suit, who causes the transition from life to the other life by no more than a soft touch on the forehead. There is a lot to be said for anthropomorphism.

Probably no play in New York gives more pleasure. For with Death played delightfully, with a touching matter-of-factness by Frank Conroy up an apple-tree most of the evening, the rest of the play can be devoted to the story of Pud and Gramps and the tie between them. To do that, the authors gave it a lacing of laughter and tears. The play belongs in its charms mainly to Dudley Digges, who has never been better, as Gramps, a child's specifications for a grandfather; and to Peter Holden, as Pud, the nicest kind of little boy, sturdy, mannish, seven, alive with the incessant logic of childhood. (The other characters are bleakly machine-made.)

Unlike most stage children, Pud is a creation, chiefly because Professor Watkin drew a pretty good picture of his own seven-year-old wiggling son, with a passion for polysyllables and an accurate sense of mimicry; and because Peter Holden, who played him, when I saw the play, has never been on the stage before and never memorized anything more lengthy than "Fishes, fishes in the brook, my daddy catches them on the hook." Young Holden, incidentally, never has seen any other play, and never met an actor until the first rehearsal. (When he was introduced to Sir Cedric Hardwicke at Vogue's studio, he told the English actor that he was undecided about his future—he might be an actor or he might be a policeman on a horse.)

Much of the value of the play belongs to the direction by Joshua Logan, who steered for a clean, clear, and unsloppy sweetness. To keep the play out of the slough of sweetness, Watkin and Osborn manage to have a satisfying time with Death itself. For the consequences of Death up an apple-tree are pretty dreadful. The dying can not die. The sufferers suffer on, and a world without death becomes too horrible. That, in its essence, is somewhat the thought of Thornton Wilder, too. Although both plays, "Our Town" and "On Borrowed Time," disguise themselves with a frequently comic mask, they have a subtle glibing at life, a curious hankering for death, a power over the imagination that lasts much longer than the usual playwrighting emanations.

Far more subtle, far more mental, far less leaning on sentiment to carry through its notions of death is "Shadow and Substance," Paul Vincent Carroll's Celtic homily. The Irish have always managed facilely to bounce ideas about the stage. Carroll is hard-headed, brilliant, a prosecutor slamming home his diatribes in some of the best theological dialogue that I have ever heard, and he couldn't have found two better actors for his words than Hardwicke and Lloyd Gough, the former playing with a cold intellectualism, the latter so violently that he seems to burst into flames. With Julie Haydon, a wraith of a girl, as their only means of real communication, they carry the beauty and the magnificence of the play. Where death in the other two plays brings release, death in "Shadow and Substance" is much more intangible. There is only understanding in death.

In the final effect, these three plays, "Our Town," "On Borrowed Time," and "Shadow and Substance," with all the illusion of the theatre, contain, in their varying ways, and with a certain gay and happy humour, a notable readjustment to life, and what is much more odd, to death.



## URBAN AND SUBURBAN



For any one who shuttles between town and country, here is a neat knitted suit—a blue-and-white jacket, blue skirt, white scarf. The roll-brimmed Breton sailor is of felt. Bonwit Teller



In a luscious shade of Copenhagen-blue is this two-piece chenille knitted suit—those vertical ribs give an optical illusion of slenderness. The Bramley straw boater is blue, too. Franklin Simon



For the country or a spring cruise—a roomy tuxedo coat of imported tweed in beige-and-brown plaid. It's worn with a mustard knitted dress and a Dunlap hat of brown felt. Best

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## THE HOUSE THAT BEAUTY BUILT



This is the house that Tocks built. And this is the window that holds the cosmetics that live in the house of Tocks

SOMETIMES, when reading an old, old book, you come upon some beautiful lady of the past, and her freshness and appeal seem to rise out of the musty pages and live again. Even now, in the days of lush modern cosmetics, the quaint lotions and potions of these other-day beauties hold a certain nostalgic charm.

With this in mind, an American lady, who has always been a collector, gathered together many of these old yellow parchments, read them, smiled, probably, at their quaintness, and called for the wise men, or, as we bluntly say, competent chemists. Working together in her home, which is one of the oldest Dutch stone houses in America, they translated them into formulæ for modern loveliness. The products of this labour of love take the name of Sally Tocks, who was the hostess in the days when the house was a wayside inn.

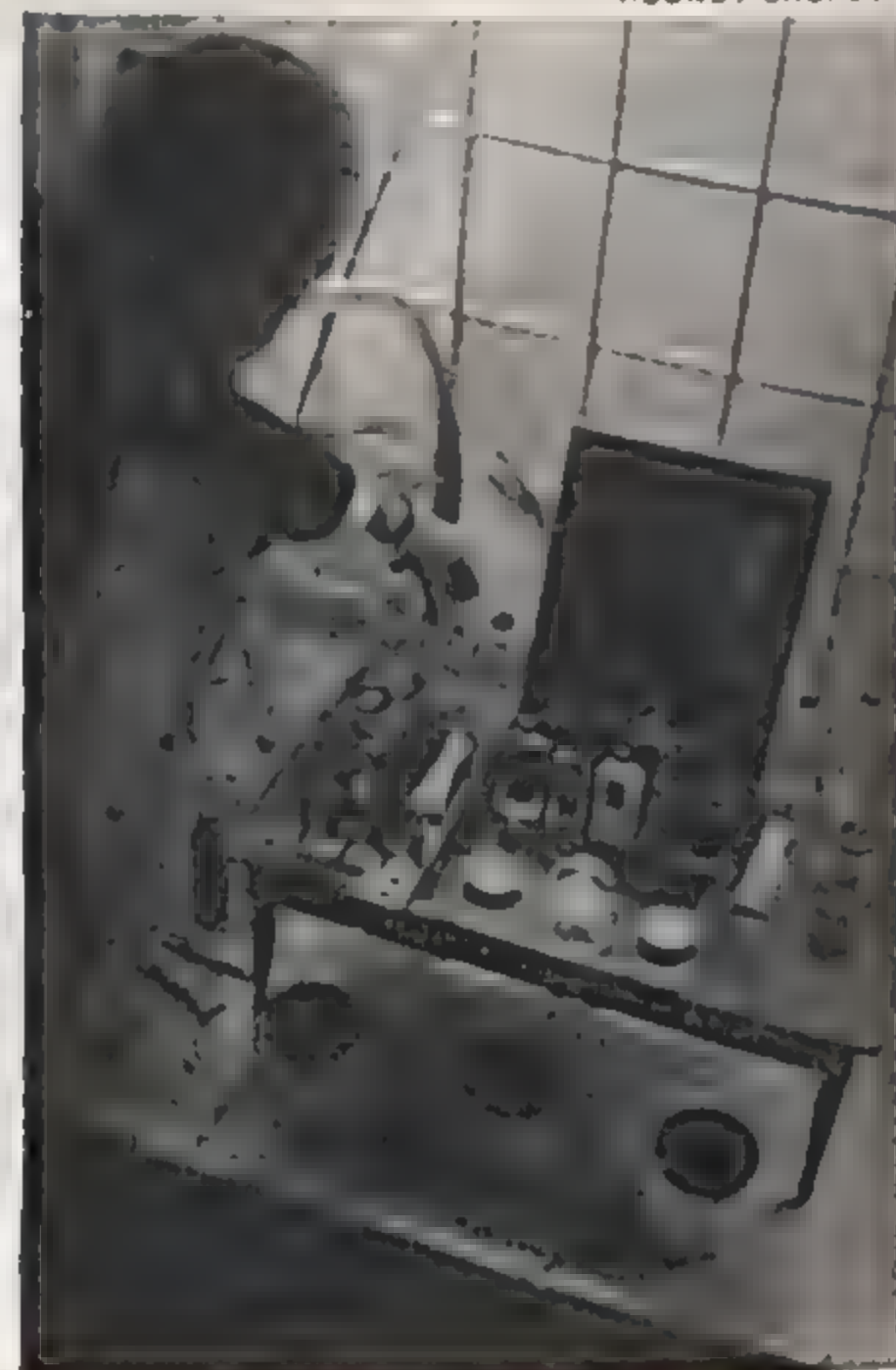
Now, in a charming little white house near the old stone one, this same lady and two of her friends create perfumes, creams, bay rum, and lotions, all according to the formulæ based on the old records and recreated by modern chemists. We have mentioned this venture as a labour of love. It really is. The fact that the work is carried on from enthusiasm and for amusement rather than profit lends a certain gracious and personal note to the products, and leaves plenty of leisure for research. The creams are made in the spotless little laboratory in the back of the house, and are sold by the butler, whom you can see in the photograph below, when the proprietors are busy.

There are so many things to choose from—sweet-smelling lavender-water, or Persian Rose and other fragrances. The light, delicious hand-lotion, a bottle of after-shave lotion for your husband, creams for cleansing and softening in simple, unaffected jars and bottles, these things and more are brewed and sold under the name of Sally Tocks, at Stone Ridge, Ulster County, New York, where you can buy them in the shop or order them by post.

AUDREY JACKSON



This is a lady who buys the creams that live in the house



This is the butler who sells the perfume to the lady who...etc.

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## SUGAR AND SPICE

(Continued from page 71) ALL-WHITE OR ALL-BLACK. Sometimes Paris takes unadulterated white or unadulterated black. Chanel, Alix, and Vionnet send you out in virtuous, pure-as-the-driven-snow dresses of white organdie or tulle...Chanel even puts white necklaces on your throat, white carnations on your head, and all-white shoes on your feet (page 100). Lelong, Vionnet, Schiaparelli often send you out in unrelieved black—provocative black lace dresses with lace head-dress, black dinner-suits with much of the seductiveness of Toulouse-Lautrec's paintings (page 73).

DAY SENSE. If French imaginations cut loose for evening clothes, they certainly are under perfect control for day clothes. Here and there is enough levity to spice matters—Schiaparelli's circus stunts, for instance, but, underneath her flippancies, the clothes are beautifully sane. A *Grimacier* button, clown cap, merry-go-round necklace never for a moment detract from excellent cut and line.

SUIT VARIETY. For those who want to look long-legged, there are Schiaparelli's boleros that just manage to cover your bust. There are Chanel's pinched-in jackets with short peplums—skirts slightly full in front, never clinging in back. Molyneux divides his interest between two types of suits: short, curved jackets that are very young and easy to wear; long pre-War ones either fitted or straight. Creed's beautiful suits have short, fitted, collarless jackets or loose box-coat ones. One of his navy-blue gabardine suits has an entire façade of red antelope. Patou likes fitted, wrist-length jackets that curve up in front. Mainbocher sponsors long cylindrical ones or loose ones in medium length. Paquin shows short, very tailored jackets or loose box ones. Skirts are either pleated or straight.

TOP-COATS AND REDINGOTES. Creed's top-coats are excellent: double-breasted navy-blue reefers; loose top-coats with lots of swing in back; or navy-blue redingotes with white piqué-lined pockets. One double-breasted top-coat is in tangerine-red; another in enormous black-and-white checks. Practically every dressmaker in Paris is showing redingotes over printed dresses—probably the most universally wearable costume extant. There are lime-green or grass-green wool redingotes over printed dresses; biscuit-beige over black-and-beige prints; printed silk redingotes over printed dresses; plaid or checked or striped coats over plain—or vice versa.

COLOUR CAMUT. Emphatic as the black-and-white story is, let no one suppose that colour is lacking in the current collections. Molyneux has a wonderful dusty-yellow worn as a jacket with a grey skirt. Grey tailleurs are everywhere, with accents of white. Greyish blue, just lighter than navy, appears at Chanel's. Alix has a new mouse-brown that is half brown, half grey. Schiaparelli likes soft fuchsia-pink suits with mauve blouses or scarfs; and tan-bark—a new shade of rust—worn with bright leaf-green. Pink organdie frills ruffle a black dress at Molyneux's. Brown-and-white prints look fresh again. Maggy Rouff sends strong fuchsia-pink wool to the country. Lelong and Creed like navy-blue and bright red. For evening, pale pink and pale blue are combined in tulle and lace. Blond satin looks distinctive at Molyneux's. Vionnet links pale pink and light brown lace. Lelong shows a strong primrose with purple in an excellent print. Schiaparelli combines purple and pale cerise. Alix teams pale blue, pale orchid, and grey all in one dress.

FLOWERS. If you think all has been said in the language of flowers, you should see the new terms the French have thought up this year. For one thing, they've inflated the flowers that they scatter on evening silks to three times their natural size. Molyneux's favourite flower is the lily-of-the-valley—he pins knots of them on every other dress. Chanel likes white carnations—rows of them in a horsehair halo; white gardenias made of enamel and strung together for a necklace. Alix uses a bed of poppies for an evening bustle. (Continued on page 160)

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## SUGAR AND SPICE

(Continued from page 159) Lanvin puts a corsage of multi-coloured flowers on your forehead (page 77). Vionnet strews lace flowers or leaves over her chiffon evening gowns. Even independent Schiaparelli makes a bracelet of vegetables—leeks, carrots, cauliflowers, and aubergine.

**RIBBONS.** Thousands of yards of narrow white candy ribbon are frosted onto Chanel's white organdie dress (page 100). Dozens of yards of wide plaid ribbon are banded on Alix's white organza dress (page 101). Ribbon bows sit on the cuffs of Chanel's gloves; ribbons run like draw-strings through her off-shoulder décolletages. Ribbon streamers float from Reboux's, Talbot's, and Suzy's hats. Velvet ribbon bows are tacked at the neck, on the jacket, and on the skirt of Schiaparelli's black dinner-suit (page 73).

**LACE.** Almost every couturier is snared by lace this year. Foot-wide flounces of black lace edge Maggy Rouff's white organdie dress. Lelong pleats black lace into a fragile evening dress (page 73). White lace foams around the off-shoulder décolletage of Chanel's black dress; edges the cuffs of her black gloves. Vionnet and Paquin pour expensive lace insertions into their evening gowns. Nor are the wiles of lace exerted only for evening. Bruyère puts edgings of lace on short day sleeves, around the brims of hats, or for scarfs on day dresses. Paquin uses white lace instead of braid to make stripes on a black suit. Every one uses it for blouses.

**FEMININE HATS.** No husband is going to rail against the new hats coming out of Paris. For the current credo is that a becoming hat completely outrivals an eccentric one. A flotilla of sailors—shallow, pre-War sailors—was shown by Molyneux; most of them draped in a mist of veil. Very few veils do the obvious thing of hanging over the face; most of them wind in some labyrinthian fashion around the hat. If you know your art and can remember the be-veiled hats in Toulouse-Lautrec's paintings, you'll see many of the same school in Paris to-day—large black cart-wheels trimmed with ostrich, or smaller straw ones heavily veiled. Reboux has done some, as well as sweet, bow-tied hats reminiscent of Renoir. An avalanche of white hats has descended upon Paris (page 78). Small white straw sailors, white organdie peasant coifs, white felts, and hats that are nothing but a knot of white violets. Flower toques, by the way, are more beautiful than ever. Suzy has innumerable ones, as well as ribbon toques and tiny veiled pill-boxes.

**ACCESSORIES.** Indelibly imprinted on your mind when you leave the collections are the accessories. Chanel has outdone herself this year. For jewellery, she gives you lovely floral pieces. Necklaces of flowers made of coloured prystal—page 94. Brooches that are exquisite bouquets. One clip that is a sun-ray of diamonds and sapphires. Another that's a pair of diamond doves. Head-dresses that are like Russian halos of horsehair,



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## SUGAR AND SPICE

filled with white carnations, roses, or small clove-pinks. Black suède gloves with ribbon bows on the wrists. Bows tied at the back of the hair as on a Louis XV. gentleman's coiffure.

Schiaparelli pulled out of her sleeve a tentful of circus stunts...and many others besides. Buttons like clown heads, circus horses, performing dogs, acrobats, merry-go-rounds, candy bonbons, or mirrors. Prints with horses, elephants, dogs, and clowns. For Schiaparelli's evening jewellery, Comte Etienne de Beaumont did several new ideas. A clip of two red enamel lady-birds, each climbing onto the petal of a mauve enamel flower. A brooch that's a lovely branch of mimosa. And that sensational ring shown on page 95—a triple-jointed ring of diamonds and rubies that practically covers your little finger.

For gloves, Schiaparelli suggests wrist-length ones made of vivid coloured chiffon; or elbow-length gloves with a little bow-knot on the little finger; or white and black satin mitten-gloves, closing along the edge with candy buttons...all meant for evening, of course. For evening bags, Schiaparelli shows little sacks of satin, out of the tops of which sprout gay flowers—page 95. For day bags, Model made for her a twin bag of black box-calf; a black antelope bag enlightened with three gold hearts; and a series of bags of black antelope very long and narrow in shape, and topped with an ivory bracelet.

Mainbocher's spectacular evening head-dress looks like a chandelier—a spray of gold stems from which dangle tear-drops of cut crystal, pear-shaped pearls, or gold bells—

With each one is a bracelet or brooch to match. For your head, too, he makes cone-shaped head-dresses of flowers or feathers—one of dark pink hyacinths; another of cornflowers, daisies, and daffodils; another of coq and ostrich combined with tulle and ribbon.

On all of Molyneux's mannequins' feet were beige kid shoes made by Perugia. On their hands were suède mittens for day, and black lace mittens for evening—mittens often to match a triangular lace shawl. In his hats were long hatpins stuck into the crown. On many of his suits silver buttons in the shape of an anchor. With many evening dresses, organza or lace fans.

Lanvin puts a rosebud on the lapel of a suit; makes forehead corsages of flowers attached to chiffon scarfs; puts a stiff bow of black velvet ribbon on your hair. Bruyère makes a country bag in the shape of a flower-pot; another of blue grosgrain in the shape of a paper bag. Paquin makes evening fans to match dresses; black tulle hats instead of evening head-dresses; a giant black patent leather belt cut on the bias; triangular lace shawls; buttons of box-calf, with a rhinestone in the dead centre. Maggy Rouff also uses triangular lace shawls for evening, and often tucks the ends of the shawl under the shoulder of the dress. One of her evening bags is made of red velvet ribbon trimmed with white shells. For buttons, she uses porcelain vegetables. Worth shows enormous earrings made of one large camellia.



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## COLLECTIONS—INSIDE OUT

(Continued from page 84) Lelong always sits on an uncomfortable high stool in the doorway, buzzing a button to give the next mannequin her entrance cue so that the collection never lags or goes too fast. His buffet, afterwards, is one of the nicest apologies in Paris for asking people to work late.

Vionnet sits very straight on a backless chair in her small salon, adjusting the girls' dresses as they enter. She looks very much like a dignified matron passing on the débutantes at a ball.

Alix stays in the dressing room, and finishes her most beautiful last-minute dresses on the mannequins. How often collection habitués have heard Annette, with her back to the closed door, saying "Don't go—there are three more beautiful models", sparring for time while Alix pins up a complicated drapery.

Molyneux modestly sits in a corner of his first salon, with friends, and shows remarkable agility in escaping after the collection, before the "too, too divines" can break over him.

Mainbocher never appears at all. Insistent friends can dig him out in his studio, if they can brave the busy *vendeuses* in the inner hall.

Madame Lanvin receives her guests at cocktail time, and stops to speak to every one before she takes her place behind the desk. She interrupts the showing to serve the best possible champagne and sandwiches, which makes it seem much more like a musicale at home than a theatrical performance.

Maggy Rouff gives a late party with every one in full evening dress, an orchestra in the distance, and bowers of flowers. She herself receives, and sits through the show with the air of an interested spectator rather than a nervous creator.

When the couturiers stop working, the buyers begin. They are busy people, with only ten days or two weeks in which to absorb the Paris fashion scene and decide what they will offer you for your next season's wardrobe. To see a collection is pleasurable excitement; to buy from it is concentrated work. Paris, to them, means long hours, terrific responsibility and little time to relax.

What do the buyers do in their few leisure moments? They have cocktails or lunch at the Ritz—where collection criticism runs as high as theatrical criticism at Bleeck's in New York. They see every good play in Paris. (If you happen to live in Paris, you can always find out what's going on by asking a visiting buyer.) They go to the circus, because the Cirque Médrano is the most divine old-fashioned one-ring circus where you can see everything that goes on. They go to Sunday concerts.

They go to the Flea Market, on Saturdays or Sundays, and take home what they buy in very un-chic wicker hampers. They go to the Flower Market and the Bird Market.

They rarely have time for sight-seeing—that's something they are saving for that Paris trip they are going to take, some day, for pleasure and not for business.

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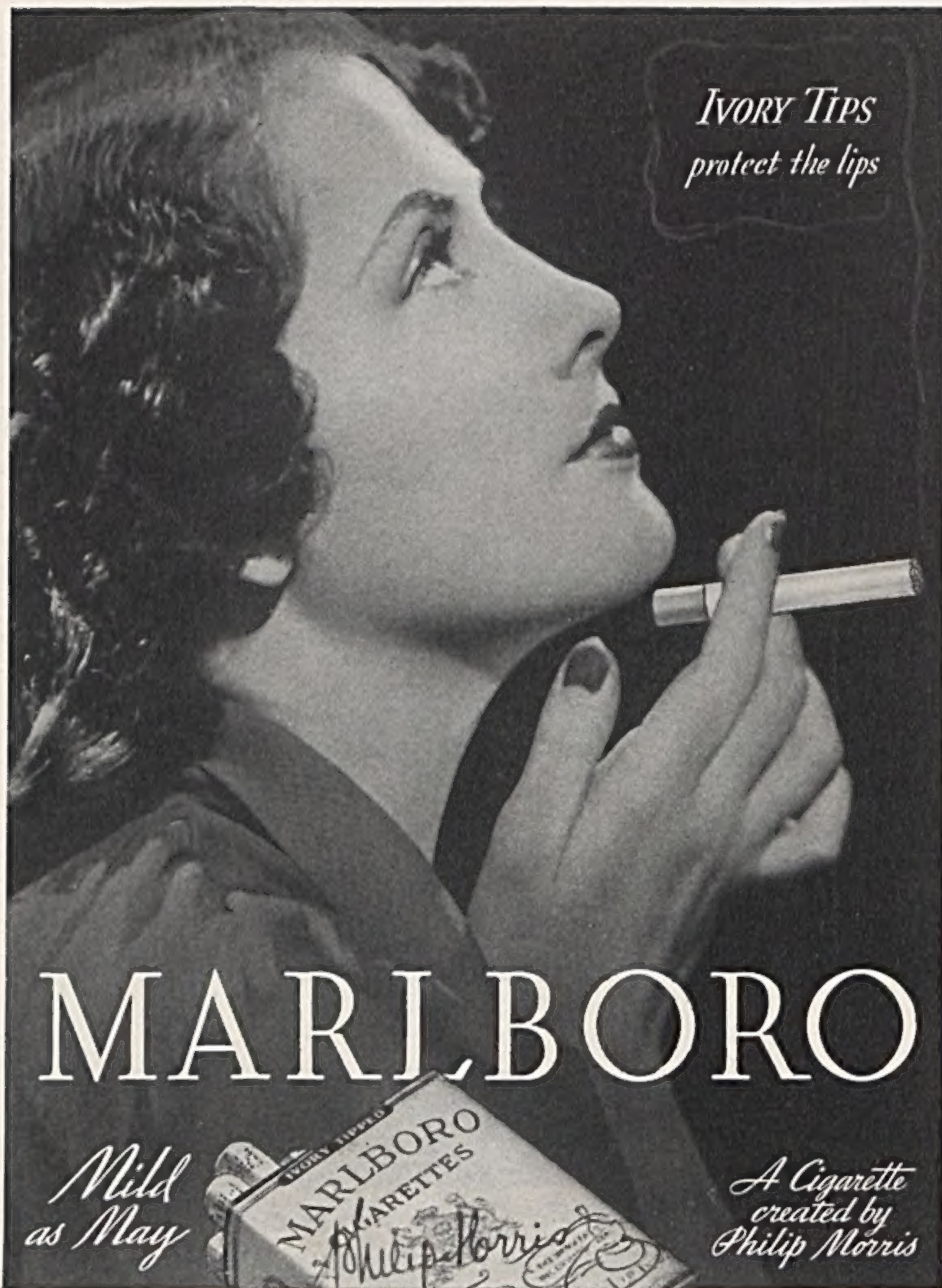
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## EXOTIC ENOUGH

(Continued from page 153) its head. The blood spurted out, and ran down his face. It was the signal for a wild rush. The fisherman, the spirits, and the crowd closed in. A compact mass, yelling wildly, demented by the sight of the blood. Each one fought for a piece of the fowl, tearing at it with his teeth. They smeared the blood over their faces and bodies, shouting madly. It was absolute pandemonium.

As I made my way out of the throng, an old chief came up to me and said sadly: "When I was young, it was a man we sacrificed, now it is only a bird." He spat upon the ground in disgust. I asked him why the eating of the chicken should have appeased the spirits. He explained that a blood sacrifice was always pleasing, even chicken blood, and by blood alone can a charm be made or broken.

The curious part of the whole thing, and one of the least pleasant, was my own reaction to it all. At the time, I was so worked up by the drums and the whole atmosphere that the sacrifice did not strike me as horrible, but seemed quite natural. Writing about it now, it seems to me disgusting, but during the ritual I was certainly not much better than the raving savages by whom I was surrounded.

There is something peculiar about the African drums....

### YET THE SAVAGE CAN BE GENTLE

There are many other curious customs. At the Mission Station, the sweet-faced Sister showed me the two babies that she had saved from being buried alive with their mother, when she died in childbirth. This was to appease the Spirit of Evil Birth. Any of the older colonists can tell stories of the Ordeal by Poison, which at the time of the French conquest was decimating the population by twenty-five per cent. This has now been practically stamped out, but it still goes on in remote parts of the Bush.

As healer and magician, the witch-doctor still has unlimited influence over the population. My husband, who is interested in native beliefs, collects fetishes. They are all hideous and blood-stained. The house boys are abjectly terrified by them. The witch-doctor warned them that they would die if they touched them. So great is the terror that they inspire, that we have to put them away out of sight; otherwise, the entire staff would walk out on us!

And yet, for all their gruesome customs, they are a gentle, docile race, capable of great affection and loyalty. They have a pleasing sense of humour, also, and children adore them. There is, after all, a good deal of truth in the statement of a devoted Senegalese soldier to his officer: "I am black, but my heart is white like yours."



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"Skiing is great sport!" she says. "It takes healthy nerves, though, to 'Christy' to a stop without a spill. So, I do my nerves a favor by smoking Camels. Camels never jangle my nerves!"

Yes—as Le Brun remarks—"Camels *are* different!"



Miss Rhinelander (left), wearing her dazzling silver metal-cloth gown, poses for the photographer before joining a dinner party at The Colony. Ever since her debut, Le Brun has taken an active part in society. Of course, she always carries Camels (or sees that her escort does)!

"At all the parties," she says, "I see Camels—Camels—Camels. Grand for me because I smoke *nothing* but Camels. When I'm tired, Camels give my energy a 'lift.'"

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